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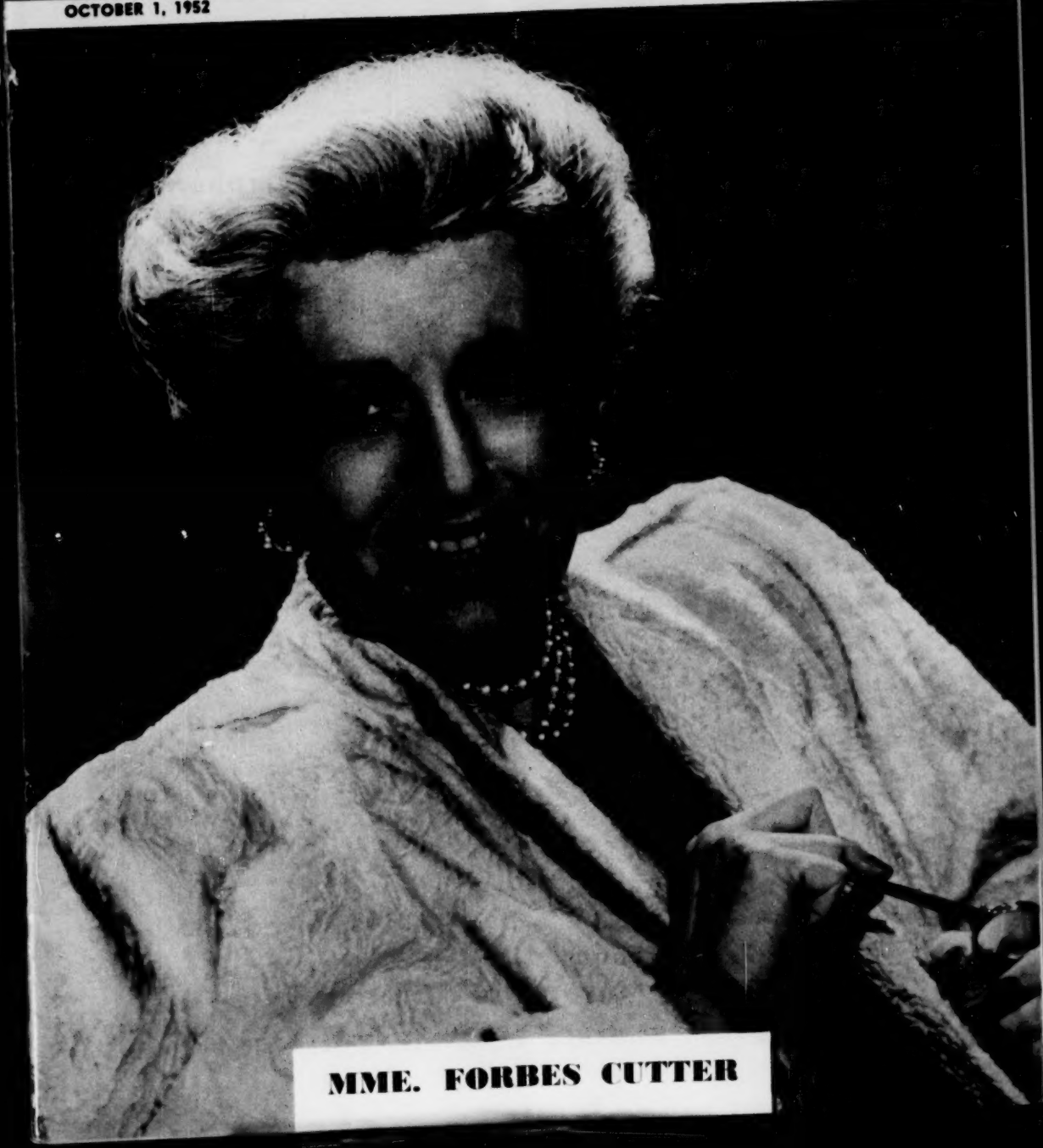

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California Enjoys Musical Boom

By C. Sharpless Hickman

Los Angeles

Southern California's big musical news of the summer is primarily financial. Hollywood Bowl's 31st season, its first full-length essay under the new management, showed a profit of approximately $40,000. This compares with an almost similar amount netted during the lush summer of 1946, and is surpassed in Bowl history only by the abnormal $90,000 netted in post-war 1945.

The Bowl Association this summer presented 26 programs divided between six Ballet Theatre evenings, six "pops" programs and 14 symphony concerts, each with one or more prominent soloists. The 26 programs drew more than 215,000 patrons, who paid gross admissions exceeding $260,000. Average ballet attendance was 6,900; the pops programs averaged 15,000; and the symphony concerts 6,100, more than double the capacity of 2,700-seat Philharmonic Auditorium, where the orchestra plays during the winter.

The estimated $40,000 in 1952 profits, plus the untouched $100,000 reserve fund raised last summer after the closing of the Bowl (to guarantee resumption of the 1951 season), means that the new management faces 1953 with financial stability. There is also a not unwarranted hope that the Hollywood Freeway's construction will have been completed in the area of the Bowl, that a new Hollywood traffic-flow play will be relieving traffic congestion, and that increased parking facilities may be found.

Bowl Season Assayed

The serious music-lover, for his part, faces next summer with the hope that the Bowl's policy as regards repertoire may be considerably more enlightened and imaginative. A diet of symphonic pablum can, in the long run, be as financially debilitating as nothing but spices. A balance must be found.

One of William Steinberg's two Bowl programs was a refutation that overplayed music need always be dull. In such run-of-the-mill fare as Rimsky's Scheherazade, the Tannhäuser overture, the Romeo and Juliet fantasia and Liszt's "Triangle" Concerto with Leonard Pennario at the piano, Steinberg made a deep impression. It was as though one had never heard these works before. Pennario, too, played as though unaware of Liszt's reputation for fustian bombast—the result being a reading of the concerto classic in feeling and yet filled with sentiment. Steinberg's other concert had Isaac Stern as soloist in Lalo's Symphonie Espagnole—an item eclipsed in interest and dextrous performance by superb readings of Schubert's early B flat Symphony, and La Mer and Don Juan.

Erich Leinsdorf's all-Beethoven program with Tossy Spivakovsky as soloist in the Violin Concerto and Eugene Istomin as pianist in the "Emperor" Concerto unfortunately lacked the grand manner, and it was only in the slow middle movements of both works that one felt Beethoven's essential eloquence. With Helen Traubel as his soloist in excerpts from Gluck's Alceste and the Immolation Scene from Götterdämmerung, Leinsdorf was more successful. He adroitly balanced these disparate operatic styles with a clean-limbed, solid performance of Mozart's "Jupiter" Symphony. The introductory music to Alceste showed what the orchestra's string section is capable of achieving. In all her numbers Miss Traubel's rich voice was used with sincere dramatic feeling.

Dimitri Mitropoulos' two closing concerts were disappointing from the interpretative and performance standpoints, being saved chiefly by his soloists—Rudolph Firkusny and Nicola Rossi-Lemeni. Firkusny was authoritative and sonorous in the First Piano Concerto on an all-Brahms program, which included an erratic reading of the C Minor Symphony. Kodaly's Galanta Dances was the orchestral gem of the second Mitropoulos concert, at which his skillfully handled accompaniments matched Rossi-Lemeni's thrilling singing of arias from Mefistofele, Don Carlos, Don Giovanni, Faust, and Boris Godounoff.

Philharmonic Orchestra Plans

Seasonal music plans in the Los Angeles area are highlighted by those of the Los Angeles Philharmonic Orchestra, whose 34th season will also mark Alfred Wallenstein's 10th year at its helm. He is renewing his emphasis on the contemporary works he interprets with such vitality, among the more novel fare being Toch's Second Symphony (U. S. premiere), Hindemith's Symphony for Band, Stravinsky's Symphony in Three Movements, Frank Martin's Concerto for Seven Wind Instruments, Barber's First Symphony, Bartok's Violin Concerto, Mignone's Four Churches, Menotti's Apocalypse, Britten's Scottish Ballad, Creston's Two Choric Dances, Copland's Appalachian Spring and Szymanowski's Symphonie Concertante. Guest conductors will include Bruno Walter and de Sabata. Associate conductor John Barnett will lead a pair with Vronsky and Babin as soloists, with other name performers being Fournier, Cuttner Solomon, Heifetz, Serkin, Francescatti, Rubinstein, Isaac Stern, Frederick Marvin, Nicole Henriot, Michael Rabin and Claramae Turner. Ninety concerts will be played in Southern California, including 36 which form the 18 regular symphony pairs, 13 Symphonies for Youth, six special school concerts and 35 concerts in 16 Southern California cities. The Philharmonic now has 2,430 concerts to its credit.

Though it naturally dominates the local orchestral picture, it must share the field with numerous community orchestras, several of which operate under semi-municipal sponsorship. (The Philharmonic gets $65,000 from Los Angeles County, specifically for its Symphonies for Youth, which are broadcast nationally over MBS.) Among the more prominent area orchestras—many of fine professional calibre—are the Pasadena Civic Symphony (Richard Lert), Santa Monica Symphony (Arthur Lange), Inglewood Symphony (Ernst Gebert), Burbank Symphony (Leo Damiani), Glendale Symphony (Scipione Guidi), Valley Symphony (Ilmari Ronka), Highland Park Symphony (Chester Perry), San Bernardino Valley Community Symphony (James Guthrie) and groups in Compton, Long Beach, Redondo Beach, and the San Gabriel Valley. There are also the Los Angeles Chamber Symphony, which will offer three U.C.L.A. concerts under Stravinsky, Milhaud and Izler Solomon; the Ojai Festival Orchestra (which rumor says will be led by Steinberg next spring) and Franz Waxman's Orchestra, which he will lead with the Roger Wagner Chorale next May in the U. S. premiere of Carl Orff's Carmina Burana, in the Los Angeles Music Festival series.

Chamber Music Groups

The fall season opened with the first of four all-Schoenberg programs offered as the start of Evenings on the Roof's 15th chamber music season. The first half of the Roof season calls for 11 programs; it is also co-sponsoring a Santa Barbara series

(*Continued on page* 11)

ON THE COVER

Mme. Forbes Cutter, one of the West's foremost singing teachers, was for years a successful singer. She was heard extensively as lyric soprano in European capitals, and subsequently was beloved for her many radio appearances in the United States. Before establishing her studio in Hollywood, she was for ten years a musical director with the Chicago Musical College. Mme. Cutter's artist-students are active in many parts of this country and abroad. From various parts of the world singers, teachers and speakers come to her studio who are interested in her unique and therapeutic work. Mme. Cutter is a member of the National Association of Teachers of Singing.

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Seventy-third Year
October 1, 1952

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

FOR the first time ever, a full-scale troupe of Balinese musicians and dancers are visiting these shores. They were sent here by the cultural department of the Republic of Indonesia, and there already has been enough publicity about them to set a confetti trail to Mars and back. There will be more, now that the Dancers of Bali have made such a successful debut at the Fulton Theatre. Come to think of it, this piece is an additional supply of confetti.

Anyway, I attended the opening, and the sound of the instruments was of such a novel quality that the next evening found me backstage, before curtain time, looking at them and tapping them with an inquisitive fingernail. None of the musicians of the gamelan speaks English. My visit was monitored by John Coast, the producer of the show. Coast, an Englishman, had worked in Java and speaks the language fluently. It had been his idea to get the company over here; he says that he had been entranced with the notion since 1948 but had been unable to interest the proper people in the idea until recently.

The expression "gamelan orchestra," Coast said, is really a tautology. The gamelan is the orchestra, and is composed of varying instruments much as our symphony orchestras are composed of various choirs. Coast introduced us to some of those instruments. The kendang, or drum, supplies the basic rhythm and controls the tempo. There are two sets of drums, male and female, and it may interest those who want a suggestion of Balinese *mores* to learn that the female drum is larger than the male.

Most of the gamelan consists of instruments that produce ringing, bell-like sounds. A pair of g'yings, something like a xylophone but with metal instead of wooden leaves, supply the main melody. There are ten leaves, tuned in a pentatonic scale. The gangsa also comes in pairs. They are similar to the g'yings but smaller, and also have ten leaves. Smaller yet is the kantailn. Coast translated it as "that which flowers," and explained that it was the soprano instrument of this particular family—high, soprano, and used for supplying ornamentation.

CYMBALS and gongs also were in evidence. The small gong is called the kempur, the big one is called a gong, even as in English, and they have a function analogous to those used in our symphony orchestras. There also are two pair of tjalungs, each with five pentatonically tuned leaves, which would correspond to our cello sections; and two pair of djegogans, again with five leaves, that supply the bass. To complete the main gamelan, there is a reyong, about eight feet long, containing twelve bells (or suspended gongs), played with sticks by four men. This, Coast said, is a highly syncopated instrument, and very few Balinese can play it.

The smaller gamelan is built around angklungs. These are bamboo percussion instruments that have a four-note scale. In the angklung orchestra are other instruments, notably pairs of gender wayangs and klengtangans, the latter percussive affairs that use bamboo strips to produce sound.

Nearly all of the instruments are hand-carved and covered with gold leaf. The carving was done about thirty years ago by three craftsmen from Pliatan, where the orchestra comes from. The big gongs come from Java; there are no facilities for much metal casting in Bali. Coast thinks that the instruments can last indefinitely. No tuning problem is ever involved, either. Once the instruments are broken in, they remain in tune.

BALINESE music has nothing equivalent to the Hindu *raga*, Coast said. The Balinese patterns are constantly being changed and modified, and there are no standard patterns. Each village, and even different gamelans in the same village, may differ. But that does not mean that the music-making is improvisatory. Once this gamelan, for instance, learns a particular dance, it stays that way. There are no deviations, no pentatonic jam sessions. The men rehearse and rehearse until they have it pat, and it stays that way. Before the opening at the Fulton Theatre, Coast found it necessary to cut about two minutes of the program. He couldn't tell the conductor to take out measures 225-262, say; the music is not written down. No; the gamelan had to rehearse the cut until everything was smooth.

And how, one asked, does a musician get to be the conductor of a gamelan in Bali? Same as anywhere else, said Coast. Talent. Anak Agung Gde Mandera, who conducts the gamelan here, can play any of the instruments, has probably the best rhythmic sense of any of the players and—probably most important—can control men. He is a plump man with a stern face, a very authoritative-looking, dignified gentleman indeed. Conductors from Pliatan, evidently, have much in common with conductors from Vienna, Brussels, Paris and points east.

Heard from backstage, after the curtain went up, the music sounded much more overpowering than from up front. The most pronounced aspect, to these ears, was the variety of timbre. Poe's poem came inevitably to mind—wedding bells, silver bells, iron bells, jingling, jangling, mixed together, floating on palpable waves of sound. And the precision, rhythmically and melodically, of the instrumentalists! It was, after a while, repetitious to ears conditioned to an occidental scale. It also was, at the same time, hypnotic in its continual beat and rhythmic movement. And, when one listened closely, one was conscious of the great degree of elaboration and variety that the simple melodic line was put through.

Not only was the scale pentatonic, but it also was untempered. Nor were the various instruments altogether in tune with each other. This resulted in a piquant mixture of quarter tones that threw a hazy, chromatic watercolor over the gamelan.

FOR the most part, it seemed to me, the rhythmic patterns were not as subtle or delicate as those of the Hindu or East Indian dancers and musicians. Greater acquaintance with the Balinese idiom might well necessitate a change in this opinion. And certainly the vocal number called ketjak, in which a male chorus supplies a purely rhythmic polyphony against the rhythms of a single central figure, was a *tour de force* of the first order. It is seldom that one can hear an equivalent exercise in rhythm for the sake of rhythm—and not only straight percussive rhythm but rhythm with timbre and nuance. All this despite the fact that tone, as we know it, was virtually absent. Non-Orientals could work the rest of their lives and not achieve a comparable virtuosity.

Part of the Pliatan gamelan, accompanying the 12-year-old Ni Gusti Raka.

Salzburg Premieres Strauss' Love of Danae

By Dr. Boris Schwarz

SALZBURG. — The most important event of this year's Salzburg Festival was undoubtedly the long-delayed world première of Die Liebe der Danae, one of Richard Strauss' last operas. The work was completed in 1940, shortly after the composer's 76th birthday; yet, because of its technical demands, Strauss hesitated to permit a performance during the war years. Finally, in 1944, Salzburg was selected for the Danae première which was to coincide with the composer's 80th birthday.

The preparations, under the direction of Clemens Krauss, were practically completed when, early in August, 1944, the government ordered the entire festival cancelled. Disregarding the ban, Krauss and his artists proceeded with the rehearsals. And so, on Aug. 16, 1944, Die Liebe der Danae was presented in a closed performance before the composer and an invited audience. Strauss, moved to tears by the ovation, bade farewell to artists and audience in a curtain speech which closed with the words "until we meet again in a better world."

Vicissitudes of the Libretto

Eight years elapsed before the directors of the Salzburg Festival felt ready to present Die Liebe der Danae in its official premiere, which took place in the Festspielhaus on Aug. 14 of this year. The work was received with respectful admiration for its many masterful details; yet, as a whole, it failed to fulfill the high expectations. Criticism centered mainly on the libretto, which had a checkered history. Its official author is Joseph Gregor, the literary collaborator of Strauss after his separation from Stefan Zweig.

Gregor based his work on a lengthy sketch by Hugo von Hofmannsthal, dating back to the 1920's. The original idea was to create a gay, fanciful mythological fable. Unfortunately, this concept became ponderous and heavy-handed under Gregor's pen—Olympus turned into Valhalla, Jupiter into Wotan. The author was unable to fuse the elements of fancy and truth, of comedy and drama; and so the libretto became a wholly artificial creation, neither amusing nor moving.

The central idea of the story is Danae's yearning for gold, which is conquered ultimately by her love for the impoverished Midas. Power and wealth are offered her by Jupiter, the god; yet she chooses a life of hardship at the side of her beloved Midas.

SCENE FROM THE LOVE OF DANAE, as produced at Salzburg. Annelies Kupper as Danae and Paul Schoeffler as Jupiter.

While Danae's emotional conflicts are theatrically effective, one misses the psychological motivation, which remains weak and unconvincing. Nor are the figures of Jupiter and Midas clearly drawn: Jupiter appears too ponderous for his amorous disposition; Midas, on the other hand, lacks the human warmth to justify Danae's rather sudden infatuation.

More ingratiating are the lighter moments of the libretto. Especially delightful in its witty sophistication is the scene of the four queens — Europa, Semele, Alkmene, and Leda, all former mistresses of Jupiter, who reminisce about their amorous experiences with the god, while plotting slyly to regain his favor.

Some Musical Highlights

Strauss who was extremely sensitive to the quality of his libretti (one need only glance at his letters to Hofmannsthal), may have felt the unresolved cleavage in the Danae story, yet he did nothing to alleviate it. In composing Gregor's discursive version he, too, succumbed to overstatement and pompousness where a light touch would have been so much more appropriate.

The score to Danae is closer to Wagner in mood and technique than any other work by Strauss, with the exception, perhaps, of his early Guntram. By the use of "leit-motives," by the insertion of symphonic interludes as musical links between scenes, Strauss created a remarkably compact score, unified and closely knit. These symphonic interludes are masterpieces of mood evocation; especially the picturization in sound of the "golden rain" is a jewel of shimmering, iridescent orchestral colors.

Yet, with due admiration for Strauss' technical mastery, it must be said that Danae fails to come to life. No one expected Strauss, the septuagenarian, to reveal suddenly new facets of his personality. For we are aware that Strauss, during the last thirty years of his life, drew his inspiration and materials from a stagnant reservoir of emotional and technical formulae—a captive in his own realm, seemingly self-sufficient and untouched by the creative forces of our tortured century.

Die Liebe der Danae is no exception. We admire, as usual, the rich orchestral palette, the sensuously soaring melodic line, the facile—at times overly facile—musical invention. Occasionally, we smile gratefully at a reminiscence from Rosenkavalier or Ariadne.

All in all, the music of Danae strikes us as well made rather than deeply felt —cold heat, frozen in life-long routine. In the ultimate evaluation of Strauss' life work, Danae will not rank high.

Clemens Krauss at Helm

The performance at Salzburg was dominated by the personality of the conductor, Clemens Krauss. Intimately acquainted with the composer's style and intentions, he led his forces with fire and flexibility, although the heavily scored orchestra proved at times too thick for the voices.

The role of Danae was sung by Annelies Kupper of the Munich State Opera. Her vocalism was marred by excessive tremolo; and her acting was rudimentary. Jupiter was entrusted to Paul Schoeffler, whose essentially beautiful voice sounded at times lusterless. The outstanding performance of the evening was given by Joseph Gostic as Midas; his rich, ringing, tenor soared easily above the orchestral turmoil. Smaller roles were sung adequately by Josef Traxel, Laszlo Szemere, and Anny Felbermayer. Chorus and orchestra of the Vienna State Opera performed with brilliance and precision. The stage direction of Rudolf Hartmann was satisfactory. But Emil Preetorius' scenery seemed disappointingly conventional and unimaginative.

Rake's Progress for Edinburgh

The Edinburgh Festival recently closed with a record attendance, and plans have already been made for the 1953 series. The Glyndebourne Opera Company will return next year to give the British premiere of Stravinsky's The Rake's Progress, as well as two classical works. Orchestras will include the Vienna Philharmonic, the Rome Radio Orchestra, and the BBC Symphony under Sir Malcolm Sargent, the last making its Edinburgh Festival bow. The Sadler's Wells Ballet and the Royal Danish Ballet are also expected to appear. There will be emphasis on violin concertos under the heading, "Four Centuries of the Violin." Michael Tippett, British composer, has been commissioned to write a set of variations for orchestra on a theme of Corelli, whose birth tercentenary falls in 1953.

German Opera Premieres

STUTTGART. — Two contemporary German short operas were premiered together here on July 21. Ballade der Landstrasse is a musically and histrionically strong work by Hermann Reutter. Sharing the bill was a comic opera, Ach, du lieber Salomon, with text and music by Peter Seeger. The latter has potentialities for popular success because of an original and witty plot. Both were given in the Stuttgart State Opera House by the Opera School of the Staatliche Hochschule fuer Musik, under its director, Dr. Adalbert Kalix. Dr. Kalix, noted for his interest in presenting works by contemporary composers, last season performed Menotti's Amelia Goes to the Ball, and has given many other modern scores. Under his direction, the new works were received with enthusiasm and the young artists feted.

Katchen Heard in London

Julius Katchen, American pianist, was soloist on Aug. 23 at the London Promenade Concerts with the BBC Orchestra under Basil Cameron in the Tchaikovsky Concerto No. 1, playing to an audience of some 10,000. Before his return to the U. S. in November, Mr. Katchen is making a European and Middle East concert tour, including Paris, Copenhagen, and cities of Holland, Spain, Germany, Greece and Turkey.

N.Y. City Opera Plans Foreign Tour

Wladimir Lubarsky announces that he has been authorized by the chairman of the executive committee of the New York City Center to book the New York City Opera Company for a tour in England, Europe and South Africa. He has already started negotiations for the English tour.

STRAVINSKY at SEVENTY

By Robert Craft

STRAVINSKY'S 70th birthday* has been the occasion for festivities in every country except his adopted one. In Germany, where his popularity is at its crest, special magazine issues, concerts, and the wide publication of a recently discovered portrait of Stravinsky by Paul Klee, have already manifested the German musician's homage. Stravinsky's command of the German popular audience is assured; concert and radio programs for this season show that he is crowding Wagner, Brahms, and Beethoven for numbers of performances. Even in Vienna, The Rake's Progress and Oedipus Rex have been triumphant. But, like a law of history, wherever Stravinsky's success is popular — Paris, Italy, Switzerland, Belgium, Holland, his influence on young composers is on the wane. In countries like England, on the other hand, where he has never enjoyed much public favor, the young composer is just coming under his sway.

The Stravinsky bibliography has grown in the last few years to Wagnerian proportions. Very little of it, in my opinion, is worth-while musical analysis (in the sense that the much smaller literature of the Schoenberg-*kreis*—apart from a few essays by intellectuals such as Hermann Broch, Kandinsky, etc. — is all analysis). And a good deal of it is interpretive fiction. Writing about Stravinsky has been pseudo-philosophic ever since the example of Boris de Schloezer (his Stravinsky, translated by Ezra Pound, 1928-29). Every critic who has written about Stravinsky owes something to him, even today, when criticism of his art is no more than critics disagreeing with each other. However, the sheer bulk of the Stravinsky literature attests, if not the value of his art, at least its significance in the popular mind: his name symbolizes the success of the whole "modern" movement in music.

Stravinsky and Schoenberg

For 35 years after Pierrot Lunaire and Le Sacre Du Printemps, it seemed as though Orpheus had made a Papal Gesture, creating the different dominions of Schoenberg and Stravinsky. While Stravinsky became a popular composer, Schoenberg remained a mystery about whom dark legends circulated. If Stravinsky's position has changed in the last few years, it is because that position was dialectically dependent on an unknown quantity: Schoenberg. By revealing itself, the Schoenberg movement has altered Stravinsky's historical role.

It is becoming more and more historically obvious that Schoenberg's own evolution from a rapidly moving harmony, to atonality, the tone row, the full development of the 12-tone technique, and the principle of perpetual variation, is in fact the evolution and real meaning of all 20th century (in so far as it is 20th century) music. All other music weighs-in according to its recognition of the Schoenberg evolution. The first two phases of it were shared by a great many composers, including some who had never heard of the activity of Schoenberg. Very few composers followed along through the tone-row phase. Berg, Webern, Busoni did, to be sure, and Bartok, however inconsistent and unsure of his own direction, certainly grasped the principle. Then came the step-by-step build-up of the twelve-tone technique until the present scramble aboard the bandwagon, the present wrangle of heresies and orthodoxies. It is now possible to see that Schoenberg's whole evolution from 1906 is the real gravitational force of this century. Each of his works until at least 1930 is a heart-of-the-matter link in a consistent gravitational chain.

Bartok's position in relation to the Schoenberg hegemony is immediately apparent: his best music (for example, the first movement of the Music for Strings, Percussion and Celesta, parts of his Fourth Quartet and of both the Violin and Piano Sonatas) is precisely that which comes closest to it, in polyphony, variation, quickly changing harmony. The weakness of his most outré, ostinati, cliché pieces, on the other hand, I feel, is measureable in terms of distance from Schoenberg.

A Parallel Development

Stravinsky's conservative role is not so much an antithesis, as a parallel development; it is too positive to be considered merely as a reaction. His participation in the Schoenberg evolution was restricted to his early years. He came closest to the atonal conception of harmony in Le Roi des Etoiles (1911), his most radical work. (The combination of chords of different tonalities in Le Sacre du Printemps is less close to the Schoenberg evolution than the atonality of Le Roi des Etoiles, and then, Le Sacre concludes with a classical A to D min. cadence.) Today he regards this score as a mistake, the mistake of a too-rapid harmony. Though Pierrot Lunaire probably directed Stravinsky towards chamber music and L'Histoire du Soldat, it had no harmonic influence on him beyond the Japanese Lyrics and the three Pieces for String Quartet. Then, Stravinsky returned to classical harmony, with Stravinskyan differences. (The differences are personal and physical, which is why there is no school of Stravinsky beyond imitation — and how superbly much better Stravinsky does things than his imitators! A feature of Stravinsky's style is his polar attachment, in an essentially triadic harmony, to inversions, rather than to root positions; the Symphony in C and Mavra end on the 1st and the Octuor on the 2nd inversion. The interval of the 1st inversion, the major or minor 3rd or 6th is also, both melodically and harmonically his characteristic interval. Most of Stravinsky's roots and basses and general chord structures can be analyzed in terms of textbook harmony. His "foreign" tones are arrived at not by extensions of thirds, but by the composer's only guide, his ear. Stravinsky in his total reliance on the auditory organ is the last primitive. His habitual inclusion of B in the chord of C major can only be explained as his personal acoustical taste. The Piano Concerto (1924) is the crossroads opus in Stravinskyan harmony. After it, 4ths decline, and chromaticism begins to disappear. Voice-leading and the contrapuntal forms begin to appear.)

Own Tangential Course

Stravinsky approached the Schoenberg evolution in 1911, retreated abruptly to the periphery, and then took his own tangential course. His solution of the dilemma of chromaticism was to ignore the historical necessity of the dilemma and attempt to restore classical harmony as it was before Tristan. The courses of Schoenberg and Stravinsky do run exactly parallel, however, in their neo-classic periods. Schoenberg's classic 12-tone period (1922-30, opp. 23-35) applies the problems of composition with 12-tones to classical forms (which before Schoenberg one had thought to be dependent on the key relationships of 5ths): gigues, minuets, gavottes, fugues, musettes, variations, large sonata form, etc.

Growth from Within

Stravinsky's neo-classicism (from Pulcinella, 1920) legitimized the same forms by annexing them to his own personal style. Stravinsky's case has been well put by Tovey, on Brahms, whose position is remarkably similar: "a renascence of classical principles . . . is no matter of putting new wine into old bottles; the forms are not imposed on the material from outside, but they are principles of growth from within, just as they were in classical times. The modern environment reacts upon them because they are alive and this reaction may be identified by critics as a mixture of styles."

Apart from the essential evolutionary disagreement, let us compare the neo-classic periods of these two great musicians:

*June 5, 1882 on the Russian (Julian) calendar, which was June 17, 1882, on our Gregorian calendar. The Julian calendar falls behind the Gregorian by one additional day each century, a fact birthday well-wishers seldom remember. For those who would celebrate birthdays as Henry James advised, "neither disconcertingly previous nor ineffectually subsequent," Stravinsky's in the 20th century falls on June 18. By going "west" the orthodox Russian grew legally if not actually a day younger every hundred years. In 1500 years Stravinsky will have been born in July!

STRAVINSKY	SCHOENBERG
minimum of modulation	nothing but modulation
diatonicism	chromaticism
severe	expressive
metrical unevenness	metrical evenness
ideal is thinness (2 voices)	ideal is thickness (6-8 voices)
prefers oboe and bassoon	prefers clarinet family
opera	music drama
sticks to bel canto	all vocal styles and sprechstimme
bulk of music is for theatre	bulk of his music is chamber music
intervals: 3rd, 6th, 5th.	intervals: 4th, dim. 5th, 7th, 2nd, 9th (though he uses all intervals, of course, he avoids the chain of 6 and 3 common to classical harmony. The Suite Op. 29 is built of 6s.)
His whole work must be taken as an attack on German Romanticism.	His whole work is the apotheosis of German Romanticism.

DISCUSSING HIS MASS with Harold Byrns, who conducted the Pacific Coast premiere in 1949.

Stravinsky Since the Rake's Progress

Stravinsky's newest works are a Cantata for mezzo-soprano, tenor, female chorus, and instrumental quintet, an arrangement of his string quartet Concertino (1920) for an ensemble of 12 instruments, and a Septet for piano, 3 strings, and 3 woodwinds. The Cantata was finished in July 1952, and will be performed for the first time November 11, in Los Angeles, with Stravinsky conducting. The Concertino arrangement was completed in March 1952, and will be played for the first time in the same concert. Both works will be heard in New York when Stravinsky conducts them in Town Hall, Dec. 21, in a concert that will be further distinguished by the participation of Jennie Tourel and Hugues Cuenod in the Cantata. Composition of the Septet has just begun. It will be a work of 10 minutes' duration. Other projected scores, in the discussion stage only, are a one-act opera masque on the new Auden-Kallman libretto Delia, and a film score for Michael Powell's Odyssey, with the film libretto by Dylan Thomas.

The Cantata is compounded of settings of four 15th-16th century anonymous English lyrics: A Lyke-Wake Dirge (this is the same poem used by Britten in his Serenade; it is interesting to compare the differences of conception and treatment of language), The Maidens Came; the Christmas carol, Tomorrow Will Be My Dancing Day; and Westron Wind, When Will Thou Blow. The first is for female chorus, the second for mezzo-soprano, the third for tenor, the last for mezzo-soprano and tenor duet. The instrumental quintet consists of two flutes, two oboes (the second doubling on English horn), and cello. The 9 stanzas of the Lyke-Wake Dirge are divided into 3 "versus" of 2 stanzas each, and 1 "versus" of 3 stanzas. The music for each "versus" is substantially the same. Placed before and after the 1st, after the 2nd, and after the 3rd solo-pieces, they become a refrain, or as Stravinsky says, a "chorale." The dirge is extremely simple, diatonic—almost chromaticless—music. The chorus ,in 2 and 3 parts, is often in close harmony, in contrast to the wide instrumental spacing that frames it.

The Dirge was composed in July 1952. The Maidens Came was written in May 1951, just after the completion of the Rake's Progress. It is, in a way, a postscript to the opera. It was originally scored for 2 flutes and soprano, the same combination that was used in the opera's Bedlam scene lullaby, though it has been rewritten for 2 flutes, oboe, English horn, and cello. It is a kind of Pavane, though it is marked Ricercar in the score. The piece is remarkably pure and simple in contrapuntal design. Its melodic breadth and nobility of pace—qualities which have distinguished Stravinsky's manner since Orpheus—recall the dignities of Elizabethan (the First) music.

A Modern Ricercar

Tomorrow Will Be My Dancing Day, composed in March 1952, is also subtitled Ricercar. It is much larger than its companion pieces and is one of Stravinsky's most completely contrapuntal works. Tenor, cello, and instruments always form four real, active contrapuntal parts, as in the disposition of most Bach arias. Canonic devices have been used extensively; the tenor's first phrase is a canon cancrizans containing the melodic and harmonic intervals of the whole piece (a procedure similar in effect to the tone-row idea of unity and development. It must have required also a comparable amount of *a priori* organization, but, of course, the intervals are diatonic and there are only 5 or 6 instead of 12 tones).

The Ricercar begins by the tenor singing a florid passage or stanza with quasi-recitative instrumental accompaniment; later, the accompaniment weaves an elaborate imitation. The musical form attaches to the poem by treating each verse as a further variation of the canon. A four-bar refrain separates the variations. The design of voice and instruments requires that in performance they be brought to an equal plane. Again as in Bach arias, flutes and oboes are treated as pairs, sometimes alternating, over a cello-continuo. A strong modal feeling governs the whole piece, and something of what Stravinsky admires in old music ("the old masters never really modulate—take a whole book of Isaac, it is all in one key, and yet what contrapuntal marvels he found") comes through. Couperin and the Fitzwilliam virginalists were Stravinsky's everyday study during the composition of the Cantata, supplanting for a while his most adored Mendelssohn.

Westron Wind, When Will Thou Blow, probably the most popular lyric in English, has been set as an allegro duet in C-minor. The song-style accompaniment with ostinato figures has a remarkable staccato section near the end.

The arrangement (March 1952) of the Concertino for flute, oboe, English horn, clarinet, 2 bassoons, 2 trumpets, tenor and bass trombones, with solo violin and solo cello as obbligati, may have been intended as a program vehicle to go with the Mass and Octuor as its instrumentation nearly includes that of those two works. Stravinsky's attitude towards his 32-year-old work is critical. He rebars, erases parallel fifths, introduces voice leadings where there were mere harmonic blocks before. The instrumentation substantially preserves the first violin role of the quartet.

PLAYING CHINESE CHECKERS with his wife and Vladimir Golschmann, conductor of the St. Louis Symphony.

Edinburgh Fete Presents German Operatic Cycle

By Arthur Noteutt

EDINBURGH.—The City of Edinburgh looked its loveliest for the Festival, and for much of it the weather was fortunately fine. The town was beflagged (including the tramcars) and one heard on all sides the languages of visitors from many lands, including large numbers of Americans.

The programs were well designed, though the actual quantity of new music was not large. In his foreword to the Festival Souvenir, the Lord Provost makes special reference to the visit of the Duke of Edinburgh and his close connection with the city from which he derives his title. He and diplomatic representatives of many countries attended the opening ceremony and the first orchestral concert at Usher Hall, given by the Royal Philharmonic Orchestra under Beecham—an all-Sibelius program composed of the Second and Seventh Symphonies and the incidental music to The Tempest. Sir Thomas stole the limelight during the first week, not only by his superb conducting but also by the magic of his personality. A feature was Berlioz's L'Enfance du Christ, a work very rarely given in the United Kingdom, and sung in French with the co-operation of the Edinburgh Choral Union. Beecham's understanding of Berlioz is profound.

This orchestra was also conducted by John Pritchard, who gave a brilliant and scintillating interpretation of Debussy's La Mer and by Vittorio Gui, who introduced for the first time in Great Britain the Swiss composer Frank Martin's Concerto for Violin and Orchestra. It is well constructed, has moments of considerable beauty, and was played with great distinction by Szigeti.

Concertgebouw in Series

The Concertgebouw Orchestra of Amsterdam followed under the joint conductorship of Van Beinum and Kubelik, the programs including such classics as the Sixth and Seventh Beethoven Symphonies, and the First Brahms, also some Mahler, Bartok and Stravinsky's Le Sacre. One particularly contrasted concert consisted of Mozart's Symphony No. 33 and Mahler's Lied von der Erde. The Mozart was done with small orchestra, but the playing under Van Beinum was rather flat-footed; there was little life or sparkle in it. He made amends however in the Mahler, in which the orchestra revealed splendid quality and sonority, the string tone especially being gorgeous in its intensity and expressiveness. The soloists were Kathleen Ferrier and Julius Patzak. If there is one vivid memory more than another that I shall carry away with me from Edinburgh, it is Miss Ferrier's sublime singing. It contained the essence of poetry, emotional power and beauty that only an artist of her calibre can portray. The Hallé Orchestra played on the last three evenings of the Festival under Barbirolli.

These orchestral concerts took place at the Usher Hall, as did those of the Festival Quartet—Clifford Curzon, Primrose, Szigeti and Fournier—but the other chamber concerts and recitals were held in the Freemason's Hall (generally at 11 in the morning), which is smaller and eminently suitable for this purpose. Such combinations as the Quintette De L'Atelier, Vegh and Amadeus Quartets appeared and also the Royal Philharmonic and Stuttgart Chamber Orchestras. Early British music was represented by two works of Purcell—the Coronation Anthem, My Heart is Inditing, and the Ode to Cecilia's Day, given under the direction of Hans Oppenheim, who also conducted Handel's Acis and Galatea later in the week. Recitalists have included Irmgard Seefried, Dietrich Fischer-Diskau (Die Winterreise), Flora Nielsen, Sophie Wyss, and Patzak (Die Schöne Müllerin).

From America came the New York City Ballet, on the conclusion of their seven weeks season at Covent Garden. They presented two complete programs during their stay—the first Swan Lake (Act II), The Cage, Bourrée Fantasque and for the first time in the United Kingdom, Picnic at Tintagel, with scenery and costumes by Cecil Beaton, to the music of Bax's symphonic poem, The Garden of Fand, which though written in 1916 represents him in his most inspired mood. The last-named ballet was admirably danced by Moncion, Diana Adams, Yvonne Mounsey and Jacques D'Amboise, who in the legend represent King Mark, Iseult, Branganene and Tristram, respectively. It is one of the most attractive in the organization's repertoire and was enthusiastically received. The orchestra was the Scottish National, but on the opening night more rehearsal of this would have been advantageous. Included in the second program was another novelty, Tyl Eulenspiegel, choreographed by Balanchine to Strauss's music. In the absence of Jerome Robbins, the name part was successfully danced by Hugh Laing.

Sadler's Wells and Cuevas Ballets

Ballet was also represented (for one week only) by the Sadler's Wells Theater Ballet, which toured America last winter, and by the Ballet du Marquis de Cuevas. The Sadler's Wells Company was seen in Coppelia and in a group of three ballets, Les Rendezvous, the popular Pineapple Poll, and the premiere of Reflection, John Cranko's latest work. As it is shortly to be played at Sadler's Wells Theater, it will be possible to deal with it in greater detail at that time.

The De Cuevas group opened with two new ballets, including Scaramouche, with choreography by Rosella Hightower, also the principal dancer. The music is by Sibelius and there is a tragic finish. Prisoner of the Caucasus is far more attractive and depicts the love of a Russian prisoner for a Caucasian girl. The music is by Khachaturian and contains various folk melodies. The choreography, by George Skibine, provides opportunities for ensemble dancing which display the exceptional talents of this company.

Hamburg Opera Appears

Perhaps the most popular feature of this 1952 Festival, and one of the greatest significance, was the opera. Until this year it was provided by the Glyndebourne company and limited to two works for the entire Festival—all of which (with the exception of Ariadne auf Naxos in 1950) were sung in Italian. The Edinburgh committee decided that this year more variety should be provided, and accordingly invited the Hamburg State Opera to give a repertoire of six works representative of German opera over the years. Those chosen were Fidelio, Zauberflöte, Freischütz, Rosenkavalier, Mathis Der Maler, and Meistersinger, presented in the order named (lectures on these were given every day by Else Mayer Lismann and were of great interest, especially that on Mathis). The company was strengthened by the inclusion of several guest artists, the majority of whom have sung with the forces at various times. This splendid ensemble was under the artistic direction of Dr. Gunther Rennert, also chief producer, and a musician and artist of high rank.

TABLEAU FROM HINDEMITH'S MATHIS DER MALER, produced by the Hamburg State Opera at the Edinburgh Festival. Mathis and Regina, at left, are seen with the dying peasant leader Schwalb, following the crushing of the revolt, in Scene IV.

Classic Scores Sung

Fidelio was sung in fine classical style on the first night by Inge Borkh (later by Martha Mödl), Peter Anders and Theo Herrmann, among others, and conducted by the General Music Director, Leopold Ludwig. Zauberflöte was attractively produced and costumed, the singers included Elizabeth Grümmer (Pamina), and Gottlob Frick (Sarastro), both outstanding; the excellent conductor was Georg Solti. This work had a great deal of nobility and homogeneity of style.

Der Freischütz had not been played in the United Kingdom for many years and was comparatively unknown to the younger opera-goers here. It can only be satisfactorily performed by a German company familiar with its traditions. The Hamburg singers fulfilled these requirements. Leading roles were sung by Grümmer, Anders and Frick. Joseph Keilberth conducted, and the somewhat

naive romantic atmosphere of the work was beautifully established.

Der Rosenkavalier was superbly produced, with many original touches and attractive scenery. The Ochs was Hermann, one of the best interpreters of this role today. Grümmer (who is in the very front rank of German sopranos) was an ideal Oktavian, and the lovely Lisa Della Casa an entrancing Sophie. Clara Ebers, the Marschallin, was not on the same level, though she sang artistically. Ludwig conducted.

Mathis der Maler Staged

The most important event of the Festival was the British stage premiere of Hindemith's Mathis der Maler. A concert version was given in London early this year and reviewed in the March issue of Musical Courier, but it is only on the stage that its full significance can be realized. Both at the final rehearsals (which I was privileged to attend) and at the premiere, the work made a deep impression on this reviewer. The finest music in the opera is contained in the well known symphonic suite, but the drama grips one vitally as a whole.

It concerns the medieval German painter, Mathias Gruenewald, an actual historical personage, remembered particularly for his altar piece at Isenheim, and who in the opera is given to brooding on the destiny of man, and his place as an artist in it. He goes to war and fights for the rebellious peasants against the nobles, but is disillusioned by the ugly realities of the conflict. When he is in despair, Cardinal Albrecht reasons with him; he undergoes a conversion and devotes the remainder of his days to his art, secure in the consciousness that he is using his talents to the glory of God.

Immense care has been bestowed on this work by Dr. Rennert, and Ludwig as producer and conductor, respectively. No praise can be too high for the general ensemble (both chorus and orchestra) and the principal artists, Elfriede Wasserthal (a superb dramatic soprano), Anneliese Rothenberger, and Mathieu Ahlersmeyer in the title role. This is indeed a connoisseur's opera.

The Festival concluded with Die Meistersinger, in which the role of Hans Sachs was nobly portrayed by Otto Edelmann, who had sung the part both this and last year at Bayreuth.

Yaddo Festival Revived

SARATOGA SPRINGS, N. Y.—Marking its 25th anniversary, the ninth festival at Yaddo was held on Sept. 12 to 14, after several years' interim in the series. Six programs of music composed in the last quarter-century were given, chosen to celebrate that length of the existence of Yaddo, a center for young creative artists.

The opening concert, on the afternoon of Sept. 12, offered the premiere of George Antheil's Sonata for Trumpet and Piano, and gave hearings of Copland's Piano Variations, and works of Roy Harris and Burrill Phillips. The evening program featured the Modern Art String Quartet in Ross Lee Finney's Quartet No. 6. This group was joined by John Kirkpatrick in Wallingford Riegger's Quintet for Piano and Strings. A first performance was Quincy Porter's Sextet for Strings on Slavic Folk Tunes, in which the quartet was augmented by Howard Carpenter, viola, and Ira Lehn, cello.

On Saturday afternoon Robert Palmer's Quintet for Wind Instruments was premiered, under the direction of Alvin Etler by the Woodwind Quintet. A group of songs by Richard Donovan, Arthur Shepherd, Theodore Chanler and Elliott Carter were well interpreted by Marie Simmelink Kraft. Nicolai Lopatnikoff's Violin Sonata No. 2 was presented by Joseph Fuchs, with John Kirkpatrick at the piano, with much success. Irving Fine's Partita was played by the Woodwind Quintet as an opening work.

The Saturday evening list presented Frederick Fennell and the Orchestra of the Festival in Walter Piston's Divertimento, Howard Hanson's Pastorale for Oboe and Strings, Charles Ives' Third Symphony, Samuel Barber's Capricorn Concerto, Howard Boatwright's Variations for Small Orchestra, and Walter Hartley's Triptych. This was a concert of musical worth and high interest.

The final day opened with a morning presentation of a new String Quartet by Stephen Bonta, and another by Albert Tepper, both played by the Modern Art Quartet. Jack Beeson's Piano Sonata was performed by Mr. Kirkpatrick. Halsey Stevens' Sonata for Bassoon and Piano was the final score.

In the afternoon of Sept. 14 the orchestra under Mr. Fennell gave a final list including a first hearing of Robert Evett's Concerto for Small Orchestra. Also presented were Peter Mennin's Sinfonia; Virgil Thomson's suite from The Plow that Broke the Plains; Ben Weber's Pieces for Strings; The Song of the Nightingale by Bernard Rogers; Normand Lockwood's setting of the 23rd Psalm for singer and orchestra, with Marie Simmelink Kraft again as soloist; and David Diamond's well-known incidental music for Romeo and Juliet.

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San Francisco Area Sponsors Much Opera

By Charlotte Hiller

SAN FRANCISCO.—Opera is playing an increasingly important role on the Pacific Coast. The San Francisco Opera (to be reviewed Oct. 15) is of interest not only to this city, to Los Angeles, Sacramento and Fresno, where the company appears on tour, but also to opera-lovers within a 40 to 60-mile radius of each of these communities.

Another important development is that of opera workshops in California colleges —a national trend to be sure, but here well supported. Stanford University has contributed creditable performances of Britten's Peter Grimes, Weinberger's Schwanda the Bagpiper, Moore's The Devil and Daniel Webster and Lukas Foss' The Jumping Frog of Calaveras County, all previously reviewed in these pages.

Further inland and further removed from direct San Francisco influences is the College of the Pacific in Stockton, the oldest college in California, which celebrated its 100th anniversary last year. Its Conservatory of Music, the oldest such institution in the State, looks back on 75 years of uninterrupted activity. The Dean of the Conservatory is John Gilchrist Elliott; conductor of the orchestra is Horace I. Brown; and the chorus and a cappella choir are trained by J. Russell Bodley. Their departments work in close collaboration with Dr. Lucas Underwood, director of the opera workshop. This Conservatory performed a successful one-act opera, Aria da Capo, by one of its graduate students, Burdette Fore, to a text by Edna St. Vincent Millay; a Christmas pageant, The Holy Night by Lucas Underwood, originally premiered at the Margaret Hall School in Versailles, Ky., in 1943; and this year Gluck's Orpheus and Eurydice and Beethoven's Fidelio, the latter in English, presented in professional manner. For both these operas the workshop could offer double casts to sold-out houses. In the concert field Stockton in 1950 offered a Bach Festival with Carl Weinrich, organist, the featured soloist, and in 1952 a Festival of American Music under Howard Hanson, with mixed operatic and chamber music concerts on its regular schedule besides. The College of the Pacific is also the home of the Pacific Music Camp, under the direction of David T. Lawson, which in its five-week season includes opera. Among works successfully performed were Menotti's Amelia Goes to the Ball and The Old Maid and the Thief, Verdi's Traviata, Mozart's The Marriage of Figaro, Humperdinck's Hansel and Gretel, Smetana's The Bartered Bride, and Weill's Down in the Valley.

Guests for Symphony

The San Francisco Symphony Orchestra will this season play under guest conductors, Enrique Jorda, Leopold Stokowski, Erich Leinsdorf, Alfred Wallenstein, Victor De Sabata, Massimo Freccia, Karl Muenchinger, George Szell and Bruno Walter. Soloists will include Jorge Bolet, Aldo Ciccolini, Rudolf Firkusny, Nicole Henriot, Rudolf Serkin, pianists; Ossy Renardy and Tossy Spivakovsky, violinists; and basso Nicola Rossi-Lemeni.

San Francisco has a recital series arranged and managed by Spencer Barefoot, and Paul Posz has programmed 14 promising attractions which include first appearances here of George London, bass-baritone, and Solomon, pianist, as recitalists. This series will be the first of the newly founded California Civic Music and Arts Foundation, of which Mr. Posz is managing director. The Foundation's purposes are twofold: it wishes to present the finest in music and ballet at the most attractive prices possible, and to establish foundation scholarships for worthy students of music or dance.

San Francisco Conservatory Plans

The local music schools are presenting stimulating and progressive curricula. The San Francisco Conservatory of Music under its director, Albert Elkus, offers virtually all varieties of musical training, and for its classes in chamber music and instrumental studies has the members of the Griller Quartet, quartet in residence at the University of California. The 1952 Conservatory program is guided by a new board of trustees including Mrs. W. H. Durham, president; Anthony E. Lacombé, vice-president; Howard Skinner, treasurer; Prof. James R. Caldwell, Mrs. Selah Chamberlain, Albert I. Elkus, Mrs. E. S. Heller, Daniel E. Koshland and Mrs. Stanley Powell.

The Music and Arts Institute of San Francisco again announces a complete college course of classes and individual instruction leading to the Bachelor of Music Degree in various musical instruments, piano, voice, composition and music theory. Classes in college English, modern languages, speech and dramatics are part of the curriculum.

Important also are the chamber music offerings of local artists, such as the San Francisco String Quartet and the California String Quartet. Programs have not yet been announced by these organizations. The sonata team of Frances Wiener and Lev Shorr will again play two sonata recitals which, besides better known classical works, will include violin and piano sonatas by Richard Strauss, Ernst Dohnanyi and Walter Piston. Ruth Sienczynski, pianist, has recorded two LP discs for Music Library Recordings, one devoted to Bach, another containing rare music by Chopin and Liszt. Under the management of Charles Kiesgen in Paris, France, she will tour (starting in November) France, England, Spain and West Germany.

Popular Music Events

While the foregoing is largely concerned with the 1952-3 season, the past summer offered a variety of musical fare. There were the yearly Sunday afternoon concerts at Sigmund Stern Grove, which in their delightful outdoor setting always attract a capacity audience to instrumental, ballet and opera performances.

The second season of Pops Concerts in the Civic Auditorium, again under Arthur Fiedler, was financially and otherwise a success. Prominent soloists heard in the classical parts of the nine programs were pianists Bernhard Abramowitsch, Dorothy Franklin, Marcus Gordon, organist Ludwig Altman, soprano Lucine Amara, and Carl Palangi, basso.

Campion Fete

The seventh annual festival of the Campion Society, featuring unfamiliar music old and new, brought songs by Ernst Bacon to texts by Walt Whitman, Carl Sandburg and Emily Dickensen, superbly sung by bass-baritone Robert Lancaster. The Campion Society's citation of merit this year was given to Mr. Bacon for "his imaginative and faith-

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ful regard for declamation" and "his devotion to the great tradition of American poetry." Margot Helmuth-Blum, contralto, delivered six songs by John Edmunds, one of which, Absalom, was set to a text by the local poet Madeline Gleason. John Reynolds, a promising young baritone, was heard in works by Arne and Peter Warlock; Lawrence Mason, tenor, in songs by Humphrey, Locke and Ned Rorem; Elizabeth Pharris, contralto, in works by Bernstein; James Schwabacher, tenor, in music by John Dowland and the young Bay Area composer Wallace Berry. Arline Whitver, soprano, contributed five love songs by Roger Nixon. Instrumental works heard were Kodaly's Sonata for piano and cello, played by Marion Winkler and Catherine Connolly; Johann Kuhnau's Sonata, David and Goliath, presented by pianist Stephanie Shehatovich; works by Purcell, Schubert, Hindemith, Stravinsky, Messaien, and Copland. The newly organized Schola Cantorum of 36 singers, under the skilled direction of Dr. Giovanni Camajani, was heard in the Hymn to Poseidon from Rameau's Hippolite at Arcite, as well as four brief hymns and four canons by Ernst Bacon.

LOS ANGELES

(*Continued from page 3*)

and occasional concerts elsewhere in this area.

The Music Guild will again number about 1,000 season subscribers for its 8th series, which includes concerts by the Temianka Ensemble (whose nucleus is the Paganini Quartet), the Brodetsky Ensemble; the Italian, Budapest, New York and New Music Quartets, and a concert performance of Handel's Julius Caesar, led by Ernst Gebert. The 49th season of Pasadena's Coleman Chamber Music Assn. will offer the Budapest, Italian, Juilliard, New York and American Art Quartets, and Fournier, Rosina Lhevinne and the Fine Arts Wind Ensemble, as well as the program by winners of its annual chamber music competition for young people.

The Los Angeles County Museum continues its Sunday afternoon series of free chamber music concerts by outstanding local artists—the 230th program was recently given—and the local chapter of the International Society for Contemporary Music will give several programs at U.S.C. Chamber music activity is supplemented by many programs at local colleges—notably U.S.C., U.C.L.A., Los Angeles City College and Pomona College.

Opera and Concert Schedules

The San Francisco Opera's Los Angeles offerings will constitute virtually all of the Bay City repertoire, highlighted by Puccini's triptych, Mefistofele, The Love of Three Kings, a restaged Don Giovanni and The Daughter of the Regiment. U.S.C.'s opera workshop will give the world premiere of George Antheil's Volpone in January, as staged by Carl Ebert. Other opera workshops preparing public presenations of professional calibre are those at Los Angeles City College and the Los Angeles Conservatory of Music. Henry Reese and Adolph Heller have returned as stage and music directors of the Hollywood Opera Reading Club, while their downtown counterpart, Euterpe Club, continues under Glynn Ross and Tudor Williams, highlighting early activity with Menotti's Amahl in December. These clubs and the workshops all stress opera-in-English, as does the private workshop jointly conducted by Local 47 of the A. F. of M. and the local A. G. M. A. chapter.

The joint management of John Moss, Fred Hayman and Elmer Wilson have planned another major concert series at Philharmonic Auditorium (the group succeeded the retiring Behymer management last year). Headliners will include Solomon, Horowitz, Victoria de Los Angeles, Rubinstein, Anderson, Peerce, Siepi, Traubel, Elman, Gorin and the Wiener Sängerknaben and a Ballet Theatre series. Many of these and others will appear on Elmer Wilson's own Pasadena series, which will also present the Boston Symphony under Monteux in May.

Irwin Parnes' series will include such great Negro artists as Maynor, Carol Brice and dancer Janet Collins, Dorothy Huttenback, Mary Bran and Douglas Field will also again be active in the management field here, and virtually every Southland community will be serviced by Civic, Community or independent concert courses.

The municipally-sponsored Los Angeles Bureau of Music has scheduled Elijah, the Brahms Requiem and a repeat of the St. Matthew Passion for their season, plus national broadcasts prior to Christmas and on Good Friday. The Roger Wagner Chorale plans a four-program series at U.C.L.A. which will include a contemporary music program, the Bach B Minor Mass and the Berlioz Requiem. Again the Jewish Centers Assn. will sponsor many fine programs by their members, while superbly-performed concerts will be frequently offered by at least a half-dozen churches whose music ministries are alert to music's spiritually communicative powers.

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Los Angeles Music Union Flourishes under John te Groen

LOS ANGELES—John te Groen, president of the Los Angeles Musicians Union, Local 47 of the American Federation of Musicians, heads an organization of more than 14,500 conductors, composers, arrangers, managers, contractors and instrumentalists. His duties involve casual employment, radio, television, motion pictures, symphony, record and tape recording, all of which employ many types of instrumentalists from the Los Angeles Philharmonic, chamber music groups, park band concerts and the like, to hillbilly, jazz, and engagements for Mexican, Arabic, Cuban, and Chinese music. Entering into his administration are union rules, contracts, promotional activities, and inter-union negotiations. There are wages, hours, working conditions and labor laws to study and put into operation.

Placing first the importance of sound community relations, Mr. te Groen's office welcomes visitors representing finance, industry and education. He is just as apt to spend an hour with leaders of the National Association of Manufacturers and the Chamber of Commerce as he is with union officials of the AFL and CIO. His office is frequently visited by both management and labor at the same time.

Under Mr. te Groen's leadership, the union has reached out to assist both the city and county of Los Angeles to develop music. Musical organizations whose establishment owes much to union help include the Los Angeles County Symphonic Band, Los Angeles City Symphonic Band, Los Angeles Concert Band, Mexican Tipica Orchestra and the Negro Concert Orchestra. These groups, within the city, are under the supervision of the Los Angeles Bureau of Music. Besides the Los Angeles Philharmonic, the major symphonic force in the territory, communities adjacent to Los Angeles that have their own symphonic groups are Burbank, Glendale, Highland Park, Inglewood, Pasadena, San Gabriel, Santa Monica and Whittier, all within the jurisdiction of the Los Angeles Musicians Union.

Last summer, when it seemed that the Hollywood Bowl concerts might be discontinued, the union took quick action, outlining a plan whereby the musicians in the orchestra would be given permission to continue playing on a contingency basis, their salaries based upon gate receipts. Leading citizens of the community and the Los Angeles Board of Supervisors worked out the continuation of the concerts; which this season have been very successful. Under Mr. te Groen, the Musicians Union of Los Angeles has launched many benefits, which provided thousands of dollars to entertain the wounded in military hospitals in the Los Angeles area. Since Pearl Harbor, the president's office has been open to union and non-union musicians desiring to be placed in armed forces bands, and thus hundreds of bands and orchestras now in service in the West have been formed.

ISCM Concerts Seek Scores

The Los Angeles chapter of the ISCM is encouraging the submission of works by Southern California resident composers, to be considered for performance at its concerts this season. Both solo and ensemble, instrumental and choral works, for no more than 8 or 10 instruments, or choruses of 16 to 24, and not more than 20 minutes duration, are preferable. MSS. should be sent by Oct. 15 to Los Angeles ISCM, care of Dr. Raymond Kendall, School of Music, University of Southern California, Los Angeles 7.

RAYMOND McFEETERS

Raymond McFeeters' Career

Active in the music life of California for some years, Raymond McFeeters has a busy schedule of teaching and concerts, appearing as pianist and accompanist in addition to his work as vocal coach. His songs have been used by many concert artists and his own appearances have taken him throughout the country. Among singers with whom he has appeared as assisting artist are John Charles Thomas, Richard Bonelli, Kathryn Meisle, John Fennington, Marion Kerby and Theodor Uppman.

His engagements during the summer included recitals with Phyllis Moffet, soprano, in Carmel and Santa Barbara; two recitals in the "Musical Artists of the West" series at the Biltmore Hotel, Los Angeles, as pianist and accompanist for George-Ellen Ferguson, soprano, and Sterling Smith, flutist; and as accompanist for Marion Kerby in her recital of American folksongs. Mr. McFeeters also assisted Miss Kerby in a recital at the Music Academy of the West, Santa Barbara.

A full schedule of concerts has been booked for him this season. With the Festival Singers, a mixed quartet, he will appear in engagements throughout Southern California, including many before women's clubs and other organizations. Until recently, Mr. McFeeters was accompanist for many years with the Cauldron Singers, a male chorus in Pasadena. He has been organist at the Hollywood Church of Religious Science for the last ten years.

Antheil's Volpone to Be Staged

The world premiere of Volpone, opera by George Antheil, with libretto by Alfred Perry, is announced for Jan. 9, 10, 16 and 17 by the School of Music, University of Southern California. Carl Ebert, head of the opera department, will direct the work; he recently returned from directing Macbeth and Cenerentola at the Glyndebourne Festival, to begin his fourth year at USC.

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JEANNINE THOMAS, 15-year-old coloratura soprano, will be presented by Irwin Parnes, Pacific Coast manager, in concerts in various cities. One of these will be given at Philharmonic Auditorium, Los Angeles, on the evening of Feb. 14 next. Miss Thomas, the daughter and pupil of Ralph Thomas, voice teacher of that city, will be heard in arias and songs by Pergolesi, Mozart, Proch, Rossini, Alabieff, Kreisler, Tchaikovsky, Gounod and other composers.

Parnes Series 10 Years Old

Irwin Parnes' independent concert series in Los Angeles is marking its tenth anniversary. Mr. Parnes, a former Hollywood press agent, was drawn into the serious music field when Albert Coates, then conductor of the London Philharmonic Orchestra, engaged him to publicize a benefit concert. Mr. Parnes liked what he heard at the first rehearsal, and within two years he had presented Mischa Elman, Percy Grainger, Roland Hayes, Marjorie Lawrence and Lawrence Tibbett.

A resourceful young man, Parnes dislikes stodgy concert conventions. He was reputedly the first to present Calypso singing in a formal recital, and has introduced to the West Coast such folk singers as Richard Dyer-Bennet, Burl Ives, Susan Reed, and Josh White. His International Folk Dance Festival, a concert documentary of world dance, utilizing a dramatic script, narrator, chorus and hundreds of dancers, has become a Coast institution, 1953 marking its sixth consecutive year. Other Parnes documentaries and mass spectacles have included Dances of the Orient, Songs and Dances of Israel, Songs of the Negro People from Slavery to Freedom, Songs of the Washington and Lincoln Eras; this year a new one to be launched is The Folk Ballad Jubilee of the United Nations. Parnes has sent American folk talent abroad. This year he is directing his second European tour for the Jubilee Singers, formerly of Fisk University; next year he will present abroad the American Indian Dance Pow-wow, authentic Indian dance group.

Woman Musicologist Honored

In 1951 Dr. Anneliese Landau, lecturer and musicologist, was named by Hadassah one of the "Ten Outstanding Women of the Year." The interests of this versatile writer and professor of music, now living on the Pacific Coast, range widely. She studied musicology, history of fine arts, journalism, and philosophy at the Universities of Berlin and Halle, earning her Ph. D. degree at the former in July, 1930. She became musical adviser to several German radio stations, and conducted a network program of her own, Music of Today, also teaching history of music for the extension division of Halle University, and later at the former Stern Conservatory.

On her escape from Hitler Germany, she went to England in 1939 and a year later emigrated to the U. S., of which she is now a citizen. In 1940 she was instructor in music history at Goddard College summer school in Vermont, and the next year lecturer on music at the Abraham Institute in Newark, N. J. Between 1941 and 1944 she spoke on the weekly Saturday Symphonies for Station WEVD and was heard on WMAC, both in New York. In 1943-4 Dr. Landau made coast-to-coast lecture tours on music, and since October, 1944, has been director of music for the Jewish Centers Association of Los Angeles. She has published many articles on music, lectures extensively in English, and has begun to write as well in this language.

Rossi-Lemeni Here

Nicola Rossi-Lemeni, basso, arrived in New York from Italy on Aug. 23 by the SS Saturnia. He will sing in the San Francisco Opera season and make a concert tour.

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San Francisco Bay Cities Plan Series

OAKLAND-BERKELEY, CAL. — Following a summer made musically rich by the seasons at the Woodminster Amphitheatre, and by concerts by prominent resident artists, this area looks forward to a full and interesting fall and winter season.

The autumn will see the opening of a series of Community and Civic concerts in the several cities along San Francisco's East Bay. Berkeley Community Concerts, entirely sold out in advance and held in the magnificent new Community Theatre seating 4,000, have as artists Charles Kullman, Dorothy Kirsten and David Poleri, Longines Symphonette; Horowitz, Cesare Siepi, and the Philharmonic Piano Quartet. The Oakland Civic Music Association, which closed its subscription rolls for the year some weeks ago, will have seven events for its 3,000 members: Ballet Theatre, First Operatic Symphony, Blanche Thebom, Friedrich Guida, Leonard Warren, Szigeti, and Alec Templeton. Alameda Community Concerts will feature Ballet Russe de Monte Carlo, Sanroma, and Dorothy Warenskjold. Richmond Civic Series announces six attractions and Hayward Community four. In addition to this long list are other adjacent communities, each with its sold-out-in-advance concerts: Martinez, Alcalanes, Concord, Pleasanton, Livermore and Vallejo. All of which shows tremendous response to the Community and Civic Concert idea.

University and College Programs

The Griller String Quartet, in residence again at the University of California, will be presented in concerts this fall at Wheeler Hall by the Extension Division which also plans sponsorship of a series of Folk music programs and several San Francisco Symphony concerts at the Community Theatre.

Mills College Associated Students will present Egon Petri, pianist, in October; Carl Hague, tenor, and Gladys Steele, diseuse, in November, Suzanne Bloch, folk singer; Donald Gramm, baritone, and the New Music Quartet early in 1953.

Symphonic Prospects

The Oakland Symphony will have its regular concerts again at the Oakland Auditorium, with Dr. Orley See continuing in his eighth year as conductor. The permanent policy of this organization is to play at least one, sometimes three, American compositions on each program. This year Edward MacDowell will be honored on the November program at the time of Mrs. MacDowell's 95th birthday. The Oakland Symphony Association cooperates with the public school system in presenting young student soloists in special concerts for young people. The winter concerts usually feature resident artists, although principals from the orchestra sometimes share honors with visiting soloists.

THE LOS ANGELES SYMPHONETTE, under its conductor, Frank Allen Hubbell, playing a concert with Phyllis Blackburn, soprano, as soloist. Bernard Kundell, concertmaster, was the violin soloist for this event, given for the student body of the Division of Adult Education of Pomona, Cal., City Schools.

The Young People's Symphony, Jessica Marcelli conductor, a cultural youth project made up of players from practically every city bordering San Francisco Bay, opens its 13th season in October and will again be heard in a series of concerts and radio broadcasts.

MRS. FRANCIS REDEWILL.

Lillian B. Wilson Artists Active

LOS ANGELES. — One of the prominent voice teachers of the West Coast is Lillian Backstrand Wilson of the School of Music of the University of Southern California. Among her artist-pupils is Marjorie Low, soprano, in 1951, winner of the Young Artist Competition of the Los Angeles Music Teachers. In 1952 she has won the Young Artist's Debut offered by Phi Beta (she was presented at the Wilshire Ebell Theater); a competition in Lieder and Art Song sponsored by Evenings on the Roof (she will be heard in these concerts in January, 1953); the Mu Phi Epsilon Young Artists competition (bringing her an appearance with the Inglewood Symphony in 1952-53); and a scholarship for study with Lotte Lehmann. Current engagements for Miss Low also include appearances with the Glendale Symphony, in the Oregon Shakespearean Festival at Ashland, Ore., and at the Redlands Bowl as the Countess in Marriage of Figaro and Amelia in the Masked Ball.

Phyllis Althof, soprano, another Phi Beta Young Artists Debut winner, has on her schedule the roles of Magda in The Consul and Ariadne in Ariadne auf Naxos under Carl Ebert and the Inglewood Concert Series. Joy Kim, Korean soprano, winner of the scholarship sponsored by the Parent Teachers Association of Reedley, Calif., has appeared in concert and opera here, and has a scholarship with Mme. Lehmann for spring and summer study. Catherine Cornwell Manning has given concerts and broadcasts on the Pacific Coast, and on tour in Europe, including many recitals in Greece. Barbara Butterfield Gibbs, soprano, was a 1950 winner of the Atwater Kent Auditions and of the Mu Phi Epsilon Alumnae Award, and has sung in oratorio, as soloist with orchestra and in opera. Metropolitan Opera singers who have studied with Miss Wilson include Brian Sullivan and Anne Bollinger.

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Mozart Opera for Los Angeles

LOS ANGELES.—Mozart's Marriage of Figaro will be the first presentation of the season by the opera department of the Los Angeles Conservatory of Music and Arts, it was announced by Dr. Oscar Wagner, president and director, when it is given under the direction of Herbert Weiskopf at the Wilshire Ebell Theater, Oct. 14. The cast includes William Chapman, Bonnie Murray, Jan Hagen, Scotte Sloan, Paula Allen, Fred Guthrie, Pat Farwell, Betty Christison, Harold Rudnick and Jacqueline Allen. Glynn Ross is stage director and Caroline Trojanowsky, chorus director. The same cast will present the opera in Santa Ana on Oct. 11 as part of that community's regular music season.

Moraweck a Versatile Composer

Lucien Moraweck, composer, arranger and pianist, born in Belfort, France, and now a citizen of the U. S., living in Los Angeles, has had a career covering many phases of music, particularly in association with films and radio. His early study was with Alfred Cortot in piano, and in harmony with George Caussade at the

LUCIEN MORAWECK

Paris Conservatoire. Following a fling as arranger for Lud Gluskin on a tour of Germany, he had two years' activity as arranger, composer and conductor at the Paramount Theatre, Paris.

Mr. Moraweck came to America in 1935 and served as arranger for CBS in New York and Los Angeles. His film scores include those for The Man in the Iron Mask, International Lady, Friendly Enemies, Avalanche, The Return of Monte Cristo, High Conquest, Sixteen Fathoms Deep, Massacre River, and New Mexico. He has also composed radio scores for Through the Iron Curtain; Norman Corwin's Passport for Adams; Orson Welles programs; and for Suspense (for the last nine years). During the last war he was soloist in Pan American relations programs, in the Mexico City radio programs La Hora Nacional, and gave concerts in San Jose, Costa Rica. Among his publications are works in the standard music field, such as Enchanted Spinning Wheel (for harp), Habañera in the Night (violin and piano); Naiades, and Improvisation on a Theme (piano); and his latest book ready for publication is Advanced Technique for Modern Piano (Book I), a collection of 60 exercises in modern idiom. Mr. Moraweck is a member of S. A. C. E. M., the American Society of Music Arrangers, the Screen Composers' Association, and The Bohemians of Los Angeles.

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Sirpo to Lead Several Series

PORTLAND, ORE.—Boris Sirpo, well-known musician of Portland and the Northwest, begins his seventh season as conductor of the Portland Chamber Orchestra this fall. He is Professor of music at Lewis and Clark college in Portland, and conductor of the college Symphony orchestra. Mr. Sirpo also maintains a studio in Portland for advanced violin students. As founder of the Hood River, Oregon, Music Festival, which attracted thousands of music lovers from all over the nation in 1948 and 1950, he has gained international recognition. Mr. Sirpo also maintains a studio in Hood River, and is conductor of that city's Symphony Orchestra.

The Portland Chamber Orchestra will present solo artists on every program. New officers for the orchestra association are: President, Victor Critchlow; vice-president, David Johnson; secretary, Mrs. Charles Manlove; and treasurer, Lela Porth. E. H.

Marais Opera Bows on Coast

Marais and Miranda, folk singers, were guests of honor at a recent dinner given by President J. Vendes Mann and the Oakland park commissioners at the Athens Club, Oakland, Cal. The couple recently had arrived from Idlewild in the San Jacinto Mountains of Southern California, where 50 young people at the Idlewild School of Music and Art gave the world premiere of Marais' opera, Tony Beaver. The story is founded on a West Virginia folk tale, and is designed for production by schools, colleges, and other amateur groups. The book and lyrics are by Max Berton. The school's International Youth Chorus, directed by Max T. Krone and Milton Young, provided the backbone of the production. The music is light and charming, and the humor of the libretto proved captivating to an audience which included many children. Paul Mayo, tenor, who sang the title role, scored a particular success.

Willson Pens Freedom Song

Meredith Willson, composer and conductor, is author of The Freedom Song, which he recently recorded for Victor, using the Big Show orchestra and chorus, as well as a rhymed introduction featuring The Singing People of his Sunday night "Music Room" programs on NBC. In the musical prelude Willson himself tells the story of how the song came to be composed. It is now being used by The Voice of America and Radio Free Europe programs, with languages dubbed in so that other nationals will understand the story in their own tongue. Some forty languages are being used.

The Music Room, heard on NBC each Sunday at 8 p.m. (EST), features Mr. Willson as conductor, author and raconteur. He also does a quarter hour version five days a week at 2:30 p.m. (EST), for all sections of the country except the Pacific Coast. This program has guest stars as visitors.

Hoenig Service 20 Years Old

Mae G. Hoenig, manager and owner of the National Artist & Lecture Services, established her offices in Beverly Hills in 1932. Being a musician herself, she was naturally interested in managing concert artists, but later added a lecture service. Miss Hoenig is strongly interested in music in its community aspects. She is especially active in managing young artists, many of whom she has successfully launched on the Pacific Coast. She is first vice-president of the Hollywood Community Sing, the oldest organization of its kind in the United States. Her preference in music is for the classics, though she finds the popular trend entertaining.

Carter Heads U. S. Section

Elliott Carter, composer, has been elected new president of the U. S. section of the ISCM.

Mae Gilbert Reese Named Judge

Mae Gilbert Reese, one of the more successful piano teachers in Hollywood, has been appointed adjudicator for the National Guild of Piano Teachers. She will judge the contests to be held at Dallas, Tex., next April. An honor graduate of the Chicago Musical College, she later studied with Harold Bauer, Harold von Mickwitz and Guy Maier, has toured as recitalist and soloist with symphony orchestras and served as accompanist for noted artists.

Miss Reese instituted a Teacher Training Course last summer which proved so successful with both young and more experienced teachers that she will make it a regular event in her yearly work. Dorothea Agea, one of Miss Reese's artist students, will play a recital at the Hollywood Women's Club in October. Other recitals are scheduled later in the season. Miss Reese maintains studios in Hollywood and Long Beach, with accredited associate teachers in both communities.

Antoine for L. A. Conservatory

Josephine Antoine, soprano, who sang with the Metropolitan Opera from 1936 to 1948, has become a member of the faculty of the Los Angeles Conservatory of Music and Arts, it was announced by Dr. Oscar Wagner, president and director. Miss Antoine will teach all phases of singing, starting with the school's fall semester, which opened Sept. 9, but will also continue with her professional singing career. She is now a resident of Los Angeles and married to Ed Hinkle, film and radio actor.

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Outdoor Opera Proves Oregon Park Feature

PORTLAND, ORE.—Three performances of Gounod's Faust by the Portland Civic Opera Association, in August, drew thousands of opera lovers to Washington Park. This formed part of the annual Summer Festival given there from Aug. 1 to 24. The work was sung by artists of local prominence under the capable musical direction of Ariel Rubstein. The alternate casts included Walter Richardson and Robert Milam as Faust; Charles Trombley and John Misar as Mephistopheles; David Johnson as Valentine; Irene Horvath and Helen McCartney as Marguerite; Barbara Crooks as Siebel; Helen Overton and Dorothy French as Martha. All had voices of good quality, and Mr. Richardson, tenor of Forest Grove, Ore., proved a real discovery. The orchestra of professional musicians gave the performers excellent support. The chorus and ballet were made up of local talent. Stage director Mark Daniels, chorus director Arthur Hitchcock, dance director Dorothea Lensch, and director of costumes and designs Doro Johnson all deserve credit for making these performances a great success. Burton L. Coan, Portland business man, is president of the Portland Civic Opera Association. Tentative plans have been made for another opera to be given by the Association this year.

Portland's first season of operetta, in the new Holladay Bowl, closed on Aug. 17 with the performance of The Student Prince. The season, which began June 25, was voted a very successful one, attracting some 23,864. Other operettas given were Desert Song, Naughty Marietta, and Rose Marie. Robert Kyber, of Los Angeles was the producer of the season, and C. Robert Zimmerman, musical director. Well-known Portland artists were featured in each opera. Mr. Zimmerman announces tentative plans for the 1953 season in this amphitheatre next summer, including such favorites as New Moon, No, No, Nanette, Chocolate Soldier, and Merry Widow.

Orchestra Has New Manager

The Portland Symphony Orchestra will open its season this month, with Conductor James Sample again leading this excellent group of musicians in a season of interesting music. The concerts will be divided into two subscription series, 10 Monday evening, and five Friday evening concerts. Noted artists will appear as guests on each program. Arthur Fiedler will be presented as guest conductor at one event. Maurice Meriwether, Portland advertising man and a professional musician, will succeed Phil Hart as manager of the Portland Symphony. Mr. Meriwether, a native of Portland, for years acted as Northwest representative of ASCAP. James Johnson, Portland business man, was elected as the new president of the Portland Symphony Society.

Portland's Junior Symphony orchestra plans an interesting season of fine concerts for 1952-53 season. Jacques Gershkovitch, who has conducted this fine group of junior instrumentalists for years, will again be on the podium for each concert. Patricia Ann Taylor, young Portland pianist, who was a runner-up in the Edgar Stillman-Kelley contest this year, will be the first soloist in the November concert.

Other Concert Plans

The Portland Symphonic Choir, C. Robert Zimmerman, director, will make several appearances with the Portland Symphony Orchestra this season. The choir will sing with Nicola Rossi-Lemeni, noted basso, in a concert version of Boris Godounoff in the Friday series.

In the De Luxe series of the Ellison-White bureau the following will appear: Longines Symphonette, conducted by Mishel Piastro; Jeanette McDonald, Jan Peerce, Ruggiero Ricci, Artur Rubinstein, and the Vienna Boys Choir. Attractions in this management's series of Artists will be announced later.

The Apollo Club, male chorus of Portland, plans an ambitious season under George Bishop, voice instructor at Lewis and Clark College here. Portland concert-goers anticipate the fine programs presented annually by this group.

ERNA E. HOEFS.

Roger Wagner Chorale Plans

After a busy year during which the Roger Wagner Chorale appeared in two concert pairs with the Los Angeles Philharmonic Orchestra in the Beethoven Missa Solemnis, and the Berlioz Romeo and Juliet, Roger Wagner is planning an auspicious season. Programmed in a choral series of three major concerts, Mr. Wagner announces the following works to be performed at Royce Hall at the University of California at Los Angeles, beginning on Jan. 19, 1953: Bach, B Minor Mass; Hindemith, When Lilacs In The Dooryard Bloomed; Stravinsky, Symphony of Psalms; Bartok, Enchanted Deer, and as a concluding event, the Berlioz Requiem.

On Nov. 11, the Roger Wagner Chorale will appear with the Los Angeles Chamber Symphony in a world premiere performance of Stravinsky's Cantata, for soloists, girls' chorus, and orchestra.

Santa Monica Orchestra Heard

The Santa Monica Symphony Orchestra opened its eighth season of free concerts on Sept. 21 in Barnum Hall, the Santa Monica High School Auditorium, with Miliza Korjus as soloist. Arthur Lange conducted.

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Balinese Troupe Makes Its American Debut

By Rosalyn Krokover

New Yorkers got their first taste of genuine Balinese music and dance when the Dancers of Bali, accompanied by a native Gamelan (orchestra), opened a five-week season at the Fulton Theatre on Sept. 16. Dancing, pantomime and music are such an integral part of everyday life on the small, colorful island of Bali that every town boasts of at least one outstanding dance group and gamelan. This particular group is from the town of Pliatan and is considered Bali's most popular performing company.

One who has been following the Hindu dance and music is immediately struck by how far the Balinese art has traveled from that of "Mother India," virtually the root of all dance art. Instead of the subtleties, the inner serenity, the facial expressions and hand gestures so inherent in the dances of India, Balinese dance boasts a vitality, broad humor, and a rhythmic bounce that is sometimes almost downright jazzy. The music, too, is completely different in texture. The elaborately-carved, gilded xylophone-like instruments which predominate in the Gamelan are so pretentious in sound and appearance that until one is adjusted to these strange and rather harsh bell-like sounds, the dancing and dancers are almost lost in the shuffle. But, after the first few numbers, the original impact wears off a bit, and one is able to settle down and focus attention where it belongs.

Since the dance in Bali is performed arena-style in village squares or temple courtyards, slight concessions naturally did have to be made for Western theatre appearances. The current presentation, devised to give a cross-section of the dance and music, has been staged and produced by John Coast, a British member of the Indonesian Foreign Office. The formal setting was designed by Richard Harrison Senie.

A Ballerina at Twelve

The leading artist on the distaff side was little twelve-year-old Ni Gusti Raka. But no apologies need be made for her age as she is already complete mistress of her art and handles the lyric, as well as the virtuoso passages, with an enviable poise and finesse. Sampih, the featured male dancer, is reputed to be one of Bali's most celebrated artists in the field. He is a mature dancer of strength and excellent muscular control. The two were especially appealing in their duet, Tumulilingan (Bumblebees), a flighty dance in which the little ladybee never quite allows the gentleman bumble-bee to catch up with her. This dance was recently created by Mario, Bali's leading choreographer. Another of Mario's creations was Kebyar, which dates back to the early thirties, and was performed on this occasion by Sampih.

Folk Basis for Dances

Other dances included Oleg, based on Northern Bali style in pure dance form without story; Djanger, a charming folk dance for boys and girls; Ende, a comic fighting dance; Baris and Topeng Masked Dancers, a condensed version of a play based on a Mahabharata epic; Ketjak, a thrilling, though weirdly spectacular number for male chorus and mime; the classical Legong, a traditional dance for the young; and finally, The Barong, one of those overpowering affairs in which the stage is filled with terrifying mythical monsters that could only be conceived by the Oriental imagination.

In addition to Sampih and Ni Gusti Raka, outstanding performers included Serog, the mime; Desak Putu, Sangaju, Kakul, Rinda, Tjokorda Oka, Anak Agung Raka, Anak Agung Anom and the Gamelan conductor, Anak Agung Gde Mandera.

It is a privilege to have such an elaborate sampling of an art brought to us, for until now we have had to be satisfied with second-hand interpretations. Those responsible for transporting this large company of musicians and dancers—the cultural department of the Indonesian Republic and Frederick Schang—surely deserve a big vote of thanks, and the audiences throughout the country during its transcontinental tour will undoubtedly be most appreciative.

Dance News

The New York Dance Film Society has announced a fall Dance Film Festival at Caravan Hall for three consecutive Fridays and Sundays starting Oct. 3 and 5 respectively. A highly varied assortment of over 25 films will be screened during the three programs, including a selection of Chaplin dance sequences from his early movies; scenes from Josephine Baker's Charleston and jungle dance numbers in the Casino de Paris; and a new color film by Julien Bryan depicting young dancers' devotion to their art, featuring Patricia Miller, of the Sadler's Wells ballet, and narrated by Antony Tudor. The modern dance will be represented by Jose Limon's Moor's Pavane and Invention, Graham Lamentation and Humphrey's Air for the G String. Ethnologic dance also figures prominently in the series. One of the programs, entitled Fifty Years of The Dance on Film, narrated by D. D. Livingston, will be shown at leading museums and film societies throughout the country during Nov. and Dec. . . . The second meeting of the New York Ballet Club's eighth season will take place at Studio 843 in Carnegie Hall with Alicia Markova as guest speaker. . . . The Ethnologic Dance Center gave a cocktail party honoring its graduate student, Matteo Vittucci, on Sept. 7. . . . Gina will conduct classes in the Dance of India at the Dance Players Studio in New York City. The YM&YWHA will hold its annual dance auditions on Oct. 5. As usual, those selected will be presented at an audition-winners recital. . . . Frederick Ashton's latest ballet, Delibes' Sylvia, was premiered by the Sadler's Wells Ballet in London on Sept. 3. The leading part in this three-act version is being danced alternately by Margot Fonteyn, Beryl Grey, and Violetta Elvin. The male alternates for the parts of Amyntas, Orion and Eros are Michael Somes, Philip Chatfield, Alexis Rassine (Amyntas); John Hart, and John Field (Orion); Alexander Grant, Gilbert Vernon and Kenneth Melville (Eros). Negotiations are under way for a third American tour by the Sadler's Wells Ballet, and the new Sylvia will probably be in the repertoire.

AT LAKESIDE RESORT . . . Mischa Mischakoff, violinist, and Sidney Sukoenig, pianist and teacher, in front of the former's studio at Chautauqua, N. Y., this summer.

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Locust Valley Festival Held

At the Lattingtown Harbor Estates, Locust Valley, N. Y., the 1952 festival opened on Sept. 7. As usual, the occasion attracted a select crowd of musicians and music lovers to the beautiful lawn of the Morgenthau Estate, where Alma Morgenthau was the patron and hostess of the two concerts, the second of which took place on Sept. 14.

In the opening program the New Music String Quartet, Benjamin de Loache, baritone, David Glazer, clarinet, and William Arrowsmith, oboe, were the executants. The list combined Mozart's Quintet for clarinet and strings and Ravel's String Quartet with contemporary works, two of these commissioned by the Festival, Brian Dority's St. Francis of Assisi for baritone and strings, and Arthur Berger's Duo for clarinet and oboe.

Dority's song cycle, based on The Little Flowers of St. Francis, employs the voice in an instrumental sense. It is a quintet for four strings and one vocal instrument. As such, it is an interesting experiment, attractive in its coloristic effects, but often bewildering in its vocal demands. The performance was excellent and testified to the musicality of Mr. de Loache and his accompanists.

Arthur Berger's Duo shows the technical facility of the composer. It is a clearcut score of rhythmic vivacity. The one movement work, based on one kernel idea which re-occurs in various moods, was played with devotion by Messrs. Glazer and Arrowsmith. They also gave Marion Bauer's charming and witty Duo for clarinet and oboe a telling reading. The members of the New Music String Quartet, in their delineations of Mozart and Ravel, again confirmed their high quality as technicians and musicians. There was an enthusiastic reception.

Howard Swanson's Fanfare for brass ensemble was premiered at the concert on Sept. 14. H. W. L.

Collegium Musicum's 2nd Season

The Collegium Musicum, a group of 17 musicians under the direction of Fritz Rikko, will begin its second season at the Circle-in-the-Square, New York, Oct. 6, with the first of six subscription concerts. Features of the opening program will be the Bach Triple Concerto in A Minor, solo parts assigned to Werner Torkanowsky, violinist, Mildred Hunt Wummer, flutist, and Herman Chessid, harpsichordist; also the Sonatina for Violin and Harpsichord by Walter Piston.

Modern works scheduled for later concerts include a Trio for Flute, Harp and Cello by Boris Koutzen, a Duo for Violin and Cello by Honegger, and Yizkor for viola and string ensemble by the Israeli composer, Oedon Partos.

DISCUSSION . . . Nathan Milstein, violinist, Sidney Beer, British conductor, Artur Balsam, pianist, Jacques de Menasce, composer and pianist, and Bronislaw Gimpel (kneeling) with Mrs. Milstein (seated), Mrs. Balsam, and Mrs. de Menasce in Gstaad, Switzerland, where Mr. and Mrs. de Menasce have been staying during the past months.

Philharmonic Friends' Campaign

David M. Keiser has again consented to head the second annual "Friends' Fund" campaign of the society as general chairman. Mrs. Lytle Hull and Mrs. Robert L. Hoguet, Jr., have once more accepted the posts of vice-chairman of the drive. Continuing as chairman of the women's division is Mrs. Vincent Impellitteri, wife of New York City's Mayor, assisted by Mrs. C. Sterling Bunnell, vice-chairman. Mrs. E. Theophilus MacDermott will be area division chairman of the campaign, responsible for organizing committees in Long Island, Westchester and in Connecticut and New Jersey within a radius of sixty miles from New York. Mrs. Sophie G. Untermeyer is headquarters chairman. Ralph F. Colin will act as chairman of public relations, assisted by Mrs. Monroe E. Stein. "The Friends of the Philharmonic-Symphony Society" was formed a year ago to create a permanent group of supporters who, through contributions, would guarantee $150,000 each year.

Radio membership in the Philharmonic-Symphony Society is open to all who listen to the orchestra's Sunday afternoon broadcasts. For the 1952-53 radio members, a biography of Richard Strauss has been written by Herbert F. Peyser. For one dollar, listeners are enrolled and receive a card of membership. For two dollars or more they are sent the Strauss booklet. For five dollars or more, they are given the card, the biography, and program notes mailed in advance of the broadcast. Twenty-five dollars or more also brings a personal letter from Dimitri Mitropoulos.

The 1952-53 season of the Philharmonic-Symphony opens Oct. 19 and continues through April 26, 1953. With Mr. Mitropoulos as musical director, guest conductors will be Bruno Walter, George Szell, Guido Cantelli. Soloists (in the order of appearance) are Zino Francescatti, Yehudi Menuhin, Joseph Szigeti, Friedrich Gulda, Louis Krasner, Lelia Gousseau, Erica Morini, Guiomar Novaes, Clifford Curzon, Arthur Grumiaux, Mischa Elman, Marcelle Meyer, Myra Hess, Claudio Arrau, Rudolph Serkin, William Kapell, Nathan Milstein. Special works are excerpts from Mussorgsky's Boris Godounoff, Milhaud's Christophe Colomb, Mahler's Fourth Symphony, Mahler's Das Lied Von Der Erde and Beethoven's Missa Solemnis.

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Serafin in Bow with New York City Opera

Opening its tenth season with Puccini's Tosca, the New York City Opera Company offered the SRO audience an interesting roster headed by conductor Tullio Serafin, absent from the local music scene since he left the Metropolitan Opera in 1935. In addition there was the City Center debut in the title role of a young American soprano, Anne McKnight, known to audiences here for her previous appearances in Carnegie Hall and recently returned from operatic engagements in Italy. David Poleri was the Cavaradossi, and Walter Cassel sang his familiar part of Scarpia, completing the trio of protagonists.

Serafin was greeted by a prolonged and affectionate demonstration of applause. His reading of the score was that of a master of Italianate style. Rich tone and nuance were distinguished elements in the instrumental work. There was some slowing of pace which had a tendency to dull the anticipated brilliance, and there were a few moments when the players appeared to slip out of control, but as a whole the reading left an impression of depth and nobility of style even in the most melodramatic episodes.

Anne McKnight in Debut as Tosca

In many respects, the young Tosca made an auspicious debut. Hers is a beautiful voice, a true soprano, clear in timbre, long-ranged, flexible and capable of subtle, carrying pianissimos. Miss McKnight at first seemed a bit nervous and inclined to overvoice, causing some loss of focus; but with admirable poise, she soon began to sing with exquisite quality, which, if the voice is not over-tired or abused, augurs well for a stellar career. Though impeded in action by her heavy velvet gown of Act II, Miss McKnight did some glorious singing, and the aria was the appealing high point of the evening.

David Poleri, a handsome figure as the painter-lover, must also be cited for tonal beauty and clarion top notes, which though unsteady a couple of times, as a whole were generally thrilling.

Scarpia is evidently one of Walter Cassel's favorite roles and the baritone is obviously a favorite of City Center audiences. He was in splendid voice and enacted the part with assurance and good timing. One had the feeling that, as fine as the action is, if Mr. Cassel would alter his approach to a more elegant and aristocratic finesse, he would be a great Scarpia of today's stage.

The supporting cast was adequate though not inspirational, doubtless due to somewhat hackneyed staging. One cannot entirely blame the company's producers, as the limitations of the stage and the paucity of financial resources are handicaps.

Also heard were Jon Geyans as Angelotti, Luigi Vellucci and Richard Wentworth as Spoletto and the Sacristan. Arthur Newman was Sciarrone, Thomas Powell, the jailer, and Ethel Greene replaced Edith Evans as the Shepherd. The staging was by Leopold Sachse.

Before Act III, Mayor Impellitteri made a curtain speech commending the cultural values and accomplishments of the group, and asking for support—with which sentiments this reviewer is in 100 per cent agreement. New York can be proud of the achievement of its City Opera, which deserves encouragement and help in expansion and promotion and is doing outstanding work. M. C.

BACK FROM LATIN AMERICA . . . Zino Francescatti and his wife Yolande conclude a two months' tour during which the violinist played 20 concerts in Mexico City, Bogota, Lima, Rio de Janeiro, Sao Paulo, Buenos Aires and other cities. They returned to spend a holiday in Massachusetts before the violinist resumed his fall itinerary.

Chavez Conducts in Mexico

MEXICO, D. F.—Carlos Chavez, director of the National Institute of Fine Arts, conducted his Symphony Orchestra in a concert to help the school raise funds for an organ and other improvements. Following this program, he handed over the orchestra to the regular director, Pablo Moncayo, for three additional concerts. In one he presented as soloist the Spanish guitarist, Regino Sainz de la Maza, remembered for his concerts here some twenty years ago. For this orchestral concert in the Bellas Artes, he played a concerto of strong Spanish flavor, composed by his fellow countryman Joaquin Rodriguez, titled Aranjuez. Sr. de la Maza has virtuosity, an innate feeling and love for his instrument. The composer achieved excellent balance between solo and accompaniment.

A series of benefit concerts by the pianist Esperanza Pulido and the lieder singer Maria Bonilla have raised funds on behalf of Josefina Aguilar, much loved singer. Walter Hautzig in his piano recitals in Bellas Artes devoted one program to Beethoven, playing three sonatas, including the "Appassionata," with meticulous care. Ernestina Perea, who in the Opera season here is a prompter for productions backstage, has spent the summer in Europe, principally in Salzburg, for study of opera production. CHARLES POORE.

S.P.A.M. Announces 33rd Contest

The Society for the Publication of American Music, Inc., which made its 1952 award to George Balch Wilson for his String Quartet, announces its 33rd annual competition for a chamber music work in the larger forms, open to American composers, native-born or naturalized. Preference this season will be given to sonatas or suites for a string or wind instrument with piano, and works for two string or wind instruments. Full consideration will, however, be given to works for other combinations of not more than five instruments. Ensembles with piano shall not require more than three instruments besides piano. MS. score and parts marked with a pseudonym should be sent to Dr. Philip James, president of the S.P.A.M., New York University, 100 Washington Square East, New York 3, between Sept. 20 and Nov. 1, 1952, accompanied by a sealed envelope containing name of the composer. Recordings of works chosen for the final audition will be required.

Utah Season Promises Riches

SALT LAKE CITY.—Plans for the coming season in Utah top all previous ones. The Utah Symphony Orchestra, under Maurice Abravanel, will give ten concerts in this city. Among the soloists will be Artur Rubinstein; Tossy Spivakovsky; Nell Tangeman, mezzo-soprano; the University of Utah Combined Choruses; and Grant Johannesen, pianist.

The Granite Arts Association has planned a series of Salt Lake concerts and recitals; some of those appearing are the Don Cossack Chorus; Virginia Tanner and Company; Juilliard String Quartet; Eve Gentry and group; Lawrence Winters; Claramae Turner, and Leonard Pennario. The Civic Music Association in the same city will present Nicola Moscona, Jeanne Mitchell, Jakob Gimpel, Patrice Munsel, and the Ballet Theatre. The University of Utah music department, University of Utah Extension Division, the L. D. S. Church, and the Salt Lake Oratorio Society will also have their annual concert series.

Provo, through Brigham Young University—Community Concert Series, will offer concerts by Victoria de los Angeles, Margaret Roggero, Friedrich Gulda, Tossy Spivakovsky, Vronsky and Babin, Juilliard String Quartet, and the Vienna Boys Choir.

Ogden's Community Concert Series offers Charles Kullman, the Basque Dance Group, Mary Davenport, Robert Casadesus, William Warfield, and the New Gershwin Concert Orchestra. The Utah Symphony Orchestra will give three concerts there with Artur Rubinstein and Reed Nibley, pianists, as soloists.

The newly formed Music Patron's Guild, of Logan, will present the Don Cossack Chorus, and the Ogden Symphonic Choir will have its annual concert in March.

Logan, with its Civic Music Concerts combined with the Utah State Agricultural College Lyceum Series, has announced only several of its attractions thus far. The U. S. Navy Band will be heard under Lyceum sponsorship, and Alec Templeton is also to appear.

Margo Gates Is Orchestra Soloist

LOGAN, UTAH.—The Music Patron's Guild, formed in 1950, and airing to present music series at lower than usual costs, is representing the 18-year-old violinist, Margo Gates. Miss Gates, now studying at the Academy of the West, has a number of concert appearances to her credit. She played the Beethoven Violin Concerto with the Brigham Young University Symphony under Lawrence Sardoni, and will repeat this work with the Academy of the West Orchestra during that school's graduation exercises.

Leginska Pupil Wins Contest

Ethel Leginska, composer, pianist and teacher, announces that her nine-year-old pupil Jon Robertson has won first place in the Young People's Concert Audition, at Glendale, Cal. He will appear next season as soloist with the Glendale Symphony Orchestra, under the baton of Scipione Guidi.

Adrienne Allert, young pianist, made her third appearance in the New Venture in Music series, playing works of Schubert and Liszt. She gave her first Los Angeles recital in 1948, and has twice been soloist with the Leginska Little Symphony, playing the Fourth Concerto of Saint-Saens and one by Rachmaninoff.

Cimini, Conductor, Active on Coast

Pietro Cimini, opera conductor and teacher of singers, has been resident in Los Angeles since 1925. During this time he has taught voice production and coached many noted artists of opera, concert, radio and screen. Mr. Cimini came to Los Angeles with the San Francisco Opera, after having been conductor for five years with the Chicago Opera. He decided to make this his permanent home, and in addition to conducting for many years with the San Francisco forces, has appeared 18 times as guest batonist in the Hollywood Bowl. In 1940 he received a golden cup from Mrs. Leiland Atherton Irish for drawing the largest attendance, 250,000, to a performance of Carmen there. He conducted the operatic sequences in the late Grace Moore's film, One Night of Love, and has directed a number of major radio programs.

Tamara Bering's Engagements

Tamara Bering, mezzo-soprano, was recently heard in concert at Middlebury College, Vt., for the Language School. Her program included songs and arias in the five languages taught at the school, and featured compositions of Schubert, Debussy, Falla, Tchaikowsky and Moussorgsky. The accompanist was Aron Pressman.

Miss Bering has been re-engaged for a similar program next season. She was also guest soloist for the Eastchester Society concert, with Benjamin Grasso, conductor, and John Conarina, accompanist.

Freed to Lead His Symphony

Isadore Freed will conduct his Second Symphony, for brass, with the Philadelphia Orchestra on Nov. 20.

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Dramatic Training for Singers

Farsighted teachers with an understanding of stage requirements for the singer, progressive music schools and conservatories offering complete training, have long recognized the necessity of a course of dramatic instruction for the career-minded student.

Unfortunately, many of the well-intentioned enterprises, including classes in eurythmics and opera workshops, have not had the advantage of guidance by a director who fully comprehends body-coordination, the art of *geste*, interpretation, the traditional fundamentals of stage behavior. One can well realize why—when some knowledge of varied song repertory, opera and operetta is also indicated as desirable in the director—there would be a scarcity of qualified instructors in this field.

An experienced, well routined performer (or the unschooled but intuitive observer) can recognize in a few moments the possession or the lack of *timing* and *accent* in a singer. These elements appear in audition, in recital, in opera. Many an opportunity has been lost and a career constricted by false gestures or movements. On the other hand, great reputations have been established by singers blending knowledge of how to move and point up a climax with a no more than fairly adequate voice. Audiences sense the singer's poise and control. And this adds up to that inestimable gift which we term "communication," that sparks the thrilling ovations of concert hall and theatre.

To those who are cognizant of what is behind the actual singing, it is always a joy to watch an artist who has bearing and style, who does not pose or "mug," who does not embarrass auditors by over-acting.

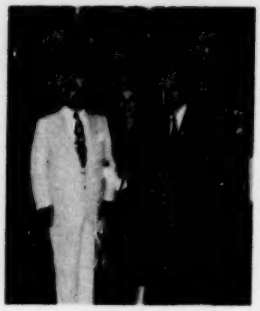
A Gifted Director

It is particularly gratifying to find a few workshops where the true art of *geste* is understood, taught and practised. Therefore it was a pleasurable experience to observe the fine, practical and artistic schooling being done in the private classes and opera workshop conducted by Gunda Nordan, of the American Theatre Wing School of the Theatre. In scenes and excerpts from opera, staged on the floor of her studio, the results were spectacular. The neophyte artists delivered their difficult arias and action with youthful enthusiasm and commendable finish, moving with sure grace and meaning.

Miss Nordan is unusually well equipped for the lyric-theatre workshop. Her experience includes lead roles in Cochran reviews in London, work with the Comédie-Française and at the Sorbonne in Paris, in Max Gordon and Shubert productions here, and concerts on two continents. She had the privilege of studying dramatics and pantomine with the late Enrica Clay Dillon, whose precepts and principles Miss Nordan inculcates in her pupils.

In addition to a wealth of background and a personal career, Gunda Nordan has a flair for the stage. She also has imagination. Under her clever hands a scene blooms into convincing illusion. An easel, a rich tapestry thrown across a screen, and the Cathedral first act of Tosca becomes plausible. A quick change to a fire-lit hearth, a rough table and cupboard, and the witch-wood rises darkly outside the door of the Hansel and Gretel hut. Another setting, simple in accessories, and Charlotte trails her splendid, despairing passion through the Werther farewell.

In her fine work, inspiring and meritorious, the young singer learns more than *geste*. He gains a realization of the scope of his art and he learns to be humble before its challenge and opportunities.



EVA DE LUCA, soprano, in Chicago with her father (left) and a friend after the soprano had sung at the Democratic Convention.

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New Christmas Music Issued by Publishers

By Leon Carson

At Christmas it becomes the joint mission of the composer, singer, organist and choirmaster to complement the religious service, to bring closer to the hearts of men the message of the Nativity. For the aid of church musicians preparing for their special services, Musical Courier at this time annually offers a review of some new Christmas music.

Mixed Voices

OH, NOW BE JOYFUL ALL, by J. A. Taffs. Oliver Ditson Co. (Presser), Bryn Mawr, Pa. 16c. A sprightly anthem for SATB, with text by composer. Suitable for well trained choir, with soprano and tenor solo. Requires flexible vocal and instrumental execution. Easy vocal range. 7 pages.

THE ADVENT OF OUR GOD, by Claude Means. J. Fischer & Bro., N. Y. 20c. For SATB with organ accompaniment. Music woven around the 18th century text of C. Coffin. Bass and soprano solo. Normal singing tessitura. 5 pages.

THEY SAW THE LIGHT, by Bainbridge Crist. Galaxy Music Corp., N. Y. 15c. Musicianly arrangement of Old English carol, for SATB with chordal accomp. Original carol flavor has not been disturbed by the composer's arrangement as a contemporary choral work. 2¼ min. 5 pages. Also available for unison or SA choruses.

DOST THOU IN A MANGER LIE?, by M. Searle Wright. M. Witmark & Sons, N. Y. 20c. A splendid motet for a well-balanced mixed chorus, divided (SSS, AA, TT, BB). Text by Jean Mauburn (1494) with translation by Elizabeth Charles (1851). To be sung a cappella; soprano and tenor solo. Tessitura occasionally difficult. 10 pages.

GOD'S SON IS BORN, by Royal Stanton. J. Fischer & Bro., N. Y. 25c. A substantial anthem of sound harmonic elements for SATB, with optional Junior choir. Text by composer. Piano or organ accomp. Occasional divided parts. Impressive ending on the words "God's Son is born, O sing Alleluia." 10 pages.

LET OUR GLADNESS HAVE NO END, by Willy Reske. Carl Fischer, Inc., N. Y. 20c. A bright, fast-moving carol, with text from traditional poem, for SATB, a cappella. Singing tessitura easy. Suitable for use by average choir. 4 pages.

DING DONG MERRILY ON HIGH, Arr. by T. F. H. Candlyn. Carl Fischer, Inc., N. Y. 20c. A splendid arrangement for SATB of an ancient French melody, with text by G. R. Woodward, a cappella. Bright colored allegro with long phrases on the words "Gloria, Hosanna in excelsis," requiring capable singers. 6 pages.

Women's Voices

CAROL OF THE CHRISTMAS CHIMES, by Richard Kountz. Galaxy Music Corp., N. Y. 15c. Based on an old Slovak carol, a short, charming work for SA, with composer's text. Concludes with a broad maestoso, "Jesus Christ, the Lord, is born today." 4 pages, 2½ min. Also available for SSA.

THE LAMBS TO THE LAMB, by Paul Creston, Carl Fischer, Inc., N. Y. 20c. Interesting anthem for SS, effective in contemporary idiom, construction and text. The latter, by Martha Nicholson Kemp, is original. Needs capable trained choir and good singers. Piano or organ accomp. 5 pages. Duration, 2 min., 27 sec.

CHRIST THE LORD IS BORN, Arr. by Roberta Bitgood. Galaxy Music Corp., N. Y. 15c. Free arrangement, effective in quiet simplicity, of a New Mexican carol, with interesting text by composer, for SSA. Begins "Christ, the Lord, is born," ends with all parts humming, high and low sections alternating with the melodic line. Range easy in high parts; requires good low altos. 5 pages, 1½ min.

SING GLORIA, by Katherine K. Davis. Remick Music Corp., N. Y. 18c. An anthem for SSA with interspersed full choral, and unison parts and soprano duet. Text by John Cowley. Piano accomp. Music is melodic and appealing, with strong conclusion on words, "Sing 'gloria,' Jesus is born." Tessitura normal, but deep alto section necessary. 6 pages.

Men's Voices

GLORY BE TO GOD ON HIGH, Arr. by Royal Stanton. J. Fischer & Bro., N. Y. 15c. A simple, dignified and highly effective arrangement of the old Welsh hymn, "Llanfair," for TBB, cappella. Piano accomp. for rehearsal. Three stanzas with optional second as solo for medium voice. 3 pages.

Unison Voices

THE BELLS OF CHRISTMAS, by Giuseppe Moschetti. Theodore Presser Co., Bryn Mawr, Pa. 12c. A joyous little carol for use by Junior choir; text anonymous. Organ accomp. By use of the 4-part accompaniment, the carol can also be sung by SATB, with or without Junior choir. 3 pages.

Solo Vocal

SONG OF THE WISE MEN, by Austin C. Lovelace. Galaxy Music Corp., N. Y. 50c. Unpretentious short solo (2 pages) for medium voice, with interesting text by Rose Myra Phillips. Range, D to F. Has legato singing line, simple hymn-like style, piano or organ accomp. 1 min., 45 sec.

LIKE FROSTED SNOW THE SHEEP LAY THERE, by Amy Worth. Galaxy Music Corp., N. Y. 60c. Effective setting of text by Lila Crosby Preston. For high lyric voice (E flat to A flat). Piano or organ accomp. Moods, ranging from calm descriptiveness to exultant "Alleluia," well expressed musically, 3¼ min. 3 pages.

CHRISTMAS, by Nancy Loring. Galaxy Music Corp. 60c. A medium voice song (F to F), with piano accomp. English text by C. R. W. Robertson. Music freely and melodically arranged in 3-stanza form from a French carol. 3 pages. 3½ min.

Cantatas

EVEN UNTO BETHLEHEM, by Ira B. Wilson. Lorenz Pub. Co., N. Y. $1. Melodic, simple in musical content, for SATB, useful for average church choir. Text by Dorothy Abbott. Piano or organ accomp., with occasional violin obbligato. Divided into 10 sections, including well known carol excerpts. Arr. for solo, full chorus, duets, etc. Registration also for Hammond organ. 64 pages.

THE CHILD OF BETHLEHEM, by Forrest G. Walter. Lorenz Pub. Co., N. Y. 80c. A tuneful and relatively simple cantata for SA. Text by Herman von Berge. Piano or organ accomp. Includes carol excerpts. Divided into 8 sections for full choir, duets, solo, etc. 40 pages.

Organ and Piano

VENITE ADOREMUS, by Robert Elmore. J. Fischer & Bro., N. Y. $1.50. Powerful prelude for festive occasions. Effective coordination of the two instruments makes for ensemble of unusual worth. Score is well marked for the players' guidance throughout the various movements. There is a splendid conclusion. 16 players.

THE MORNING STAR, Christmas duet for piano and organ, by W. A. Goldsworthy. H. W. Gray Co. $1.75. Descriptive and animated, bearing legend: "The time draws near the birth of Christ; the mood is hid. the night is still; etc." A free fantasia, in which the instruments complement each other, with introduction of bell motives and popular carols. 12 pages.

For Organ

CHRISTMAS SUITE (Il Riposo), by Philip James. H. W. Gray Co. $1. Comprises three sections. March of the Magi, Chorale, and Finale. First movement suggested by altar piece of Jan Van Eyck in Munich; chorale based on old Roman hymn, Urbs Beata Jerusalem; last section inspired by Van Dyck's painting, Il Ripozo. Broad, tuneful, with jubilant march themes at close. 9 pages.

DIALOGUE ON A NOEL, by Richard Warner, in the Saint Cecilia Series. H. W. Gray Co. 75c. Clearly written, brief work based on an old French tune pursues contrapuntal course winningly and brightly. Good for an interlude in a Christmas service. 3 pages.

CONCERT—OVERTURE and a CHORALE "ALLELUIA," from Cantata No. 142 by J. S. Bach, arr. for organ solo by E. Power Biggs (St. Cecilia Series). H. W. Gray Co. $1.50. The opening work provides three pages of florid counterpoint, allegro moderato. The Chorale is rapid, in toccata style, with brilliant scale passages in the upper manual part. Both are of high worth, together. 6 pages.

CRADLE SONG, by Martin G. Dumler. Composers Press, Inc., N. Y. 75c. Quiet moods, well pictured by a flowing, melodic line, with easy pedaling; explicit directions for the use of stops, etc. 2 pages.

SERENADE TO THE MADONNA (Miniature Suite), by Berlioz. H. W. Gray Co., Inc. $1.50. Originally written for harmonium, the work, arranged for organ by Marilyn Mason, consists of variations on the theme of the Roman "pifferai," who made annual pilgrimages to Rome on Christmas, playing shawms and pipes. The Serenade is a part of a Miniature Suite, including also Hymn to the Elevation, and Toccata.

SIX ANTIENNES POUR LE TEMPS DE NOEL, Op. 48, by Marcel Dupré. H. W. Gray Co. $2. Outstanding and at times difficult anthems for organ, requiring dexterity of execution and a large instrument. Includes Ecce Dominus Veniet; Omnipotens Sermo Tuus; Tecum Principium; Indie Virtutis Tuae; Germinavit Radix Jesse; Stellaista; Lumen Ad Revelationem. 22 pages.

Masque

THE CRIB AT GRECCIO, by Irma A. Clarke. G. Schirmer, Inc., N. Y. 75c in U. S. Artistic pageant of 25 to 30 minutes, spoken text interspersed with carols from various lands, including a Mozarabic Pater Noster, Gregorian excerpts, and Latin, German, Catalan, English, Bas-Quercy and Old French specimens. Begins with a discussion by some Friars about the Christmas story; then the various tableaux recounting the Nativity are reverently acted out by others. One and two-part writing for voices, with piano accompaniment (in most cases). There are diagrams of the three simple scenes.

Mixed Voices

SING, O HEAVENS, by Berthold Tours, adapted by Carl Deis. G. Schirmer, Inc., N. Y. 22c. For SAB with organ accompaniment, with simple and beautiful words from Isaiah, St. Luke and Matthew, beginning "Sing, O heavens, and be joyful, O earth." An andante middle section for brief soprano solo *ad. lib.* follows to the lines, "Blessed is He that cometh in the name of the Lord," later subjected to contrapuntal treatment in three voices; and the work ends with an allegro maestoso, "To God on high be glory." 12 pages.

WHEN JESUS LAY BY MARY'S SIDE, carol for SATB, a cappella (ad. lib.), by Mary Weaver, arr. by Powell Weaver. G. Schirmer, Inc., N. Y. 22c. This beautiful work is to be sung "with haunting tenderness," it has exquisite words, useful for both Roman Catholic and Protestant use, as it contains the line, "Lovely was our Ladye, the Mother of our Lord." A few lines of solo soprano are wide-ranged on the syllable "Oh." Otherwise plainly written. Accomp. for rehearsal. 10 pages.

IN THAT LOVELY FAR-OFF CITY, for SATB and added soprano solo part, a cappella, words and music by John Jacob Niles. G. Schirmer, Inc., N. Y. 20c. A real gem of a carol, to add to Mr. Niles' works and arrangements. The soprano soloist takes the unhurried top line, while the other four voices embroider the theme with simple counterpoint. The effect is reverent, folklike, and deeply moving. The conclusion is *pp*. Piano accomp. for rehearsal. 7 pages.

—SO YOU WANT TO BE A SINGER?

By IRVING WILSON VOORHEES

M.S., M.D., VOICE PHYSICIAN

TEMPLE PUBLISHING CO. 60 E. 42 St., N. Y.

A "pep talk" for those discouraged because their progress in singing is not satisfactory.

"I have read it with great interest."—Max Rudolf

Chicago Symphony Lists Plans

By René Devries and Dosha Dowdy

CHICAGO.—The 62nd season of the Chicago Symphony Orchestra opens on Oct. 2 at Orchestra Hall, with Rafael Kubelik entering his third year as musical director. He returns from guest engagements at European music festivals, including Salzburg and Edinburgh. George Schick will again be the associate conductor. Guest conductors during midseason will be Bruno Walter, Otto Klemperer and Guido Cantelli, the latter making his Midwestern debut.

Novelties include Stravinsky's Les Noces, under Kubelik, Dec. 4 and 5; assisting will be Uta Graf, Carol Smith, Harold Brindell, Andrew Foldi, singers; Florence Kirsch, George Schick, Stefan Bardas, Katza Andy, pianists, and the University of Illinois choruses. Walter will conduct Mahler's Das Lied von der Erde, Feb. 5 and 6, with Elena Nikolaidi and Set Svanholm as soloists. At the closing pair, April 23 and 24, a concert version of Parsifal will be led by Kubelik, the soloists including Margaret Harshaw, Eva Likova, Svanholm, Jerome Hines, Hans Hotter and Frederick Lechner, with the Northwestern University combined choral groups. Two world premieres will be Roy Harris' Symphony No. 7, Nov. 20 and 21, and Ernest Bloch's Suite Hebraique, with Milton Preves, principal viola, as soloist, Jan. 1 and 2, both under Kubelik.

Other soloists with the orchestra include (Thursday evening and Friday afternoon series): Irmgard Seefried, Raya Garbousova, Szymon Goldberg, Rudolf Serkin, Gerald and Wilfred Beal, Clark Brody, Pierre Fournier, Arthur Krumiaux, Rudolf Firkusny, William Kapell, Myra Hess, Heifetz, Isaac Stern, Horowitz, and Solomon. The Tuesday concerts will present Seefried, Goldberg, Zadel Skolovsky, Irwin Fischer, Maryan Filar, Kapell, Hess, Stern and Constance Keene.

The Saturday evening Popular Concerts, in their 40th year, open Oct. 4; the 16 events will program popular favorites for which the audiences have expressed preference, and will present soloists. George Schick will conduct the Young People's Concerts (34th season) in two series of six events each, with identical programs on Mondays at 3, and Tuesdays at 3, also with soloists.

Opening programs include: Oct. 2, 3, Handel, Concerto Grosso No. 6, Beethoven's and Dvorak's Fourth Symphonies; Oct. 9, 10, Gluck, Overture to Iphigenie in Aulis, Honegger's Fifth and Schubert's Seventh Symphonies. On Oct. 14, Irmgard Seefried is soloist in arias by Handel, Gluck and Mozart.

The Civic Orchestra of Chicago, a training ensemble for symphonic players, under the direction of Schick, begins its work the first week of October. Applicants were invited to make inquiry to Room 650, Orchestra Hall, concerning auditions for admittance, which began Sept. 29.

The Chicago Symphony will make an extensive tour of Eastern cities, including Boston, New York and Washington, during the first fortnight of March. It will also be heard in Midwestern centers, including ten Monday evenings in Milwaukee, also in Burlington, Mt. Vernon, Davenport and Des Moines, Ia.; Peoria, Ill.; and Detroit.

Schick Leading TV Series

Schick will conduct the series of 28 television concerts given by the Chicago Symphony Chamber Orchestra on Wednesday evenings at 8:30 beginning Oct. 8, on WGN-TV, Channel 9. The concerts are sponsored by The Chicago Title & Trust Company.

Orchestra Hall Concert Series

George A. Kuyper, manager of the Chicago Symphony, is presenting a number of concerts at Orchestra Hall, as usual. Among those who will give recitals there are Irmgard Seefried, Nov. 24; William Kapell, Jan. 19; and Horowitz, April 13. Mr. Kuyper is also presenting the Jacob's Pillow Dance Festival, with Ruth St. Denis, on Nov. 10, in its first tour.

23rd Chicagoland Music Festival

The 23rd annual Chicagoland Music Festival, directed by Phillip Maxwell and sponsored by the Chicago Tribune Charities, Inc., drew 70,000 spectators to Soldier's Field, Aug. 23. Stars of the Festival concert were Risë Stevens, Metropolitan mezzo-soprano; Louis Sudler, Chicago baritone; Paul Lavalle, conductor of the Cities Service Band of America; guest of honor, Will Rossiter, 85-year-old composer and music publisher; and finalists of the Festival vocal and piano contests. Winners of the vocal competitions were Zolla McCullough, dramatic soprano, of Chicago; and Delmar Schroer, baritone, of St. Louis, Mo. Winner of the piano solo appearance was John Thomas Covelli.

Participating importantly in the Festival was the Festival Symphony Orchestra conducted by Henry Weber, general music director of the Festival; the Festival Negro Chorus, directed by John Wesley Jones, and other choruses, bands, and miscellaneous events.

Among the Artists

Rudolph Reuter spent a long vacation in upper Michigan and Mackinac with his wife and daughter. During recent months his student Doris Gray was soloist with the Independence, Mo., Symphony, playing in the Fantasy on the 104th Psalm by Vaughan Williams. Burton Scalin won the $100 Mu Phi Epsilon scholarship at the American Conservatory. Harriet and Lois Ladage gave a two-piano recital in Springfield, Ill. Yuki Amenomori, having won her master's degree with honors at the American Conservatory, has returned to Nagasaki, Japan, to teach there at the Methodist University. Rosario Buencamino graduated in June and has gone to Manila in the Philippines to teach at the Holy Ghost College. Nada Reinwein will teach in Marycrest College, Davenport, Ia.

Allan Keller, tenor, will tour the states this fall and winter with the new production, Festival of Song, sponsored by Fred Waring and under the direction of Dr. Lara Hoggard. Mr. Keller attended the Fred Waring Workshop in Michigan prior to making professional appearances in a return concert engagement for the Peninsula Arts Association of Door County, Wis., where Thor Johnson was guest of honor; and in the Music Theater production of Kiss Me Kate in Highland Park.

Margo Smith, coach-accompanist, who has reopened her studios in the Fine Arts Building, will make her first appearance of the fall season, as accompanist for Arthur Benavie, violinist, who will give a Chicago debut recital in Kimball Hall, Oct. 12, under Bertha Ott's concert management. Among artists for whom Miss Smith was accompanist on a tour through the middle-west this season were tenors Eugene Conley and Charles Curtis.

Northwestern University News

Northwestern University announces several interesting developments this season. The School of Music has organized a community-wide group, the Northwestern University Chamber Music Society, with membership available to the general public. The society will give six concerts at Lutkin Hall, Oct. 5, Nov. 2, Nov. 16, Jan. 18, Feb. 8 and April 26 this season, under direction of a board of performers, composed of members of the Music School faculty. This is part of an expansion of chamber music study at the University, including training of students for such work after graduation. The University will establish the Fine Arts Quartet of ABC as artists-in-residence in the School of Music this season.

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GAMBLE HINGED MUSIC COMPANY'S GRAND OPENING of their quarters in a four-story building on Chicago's "Music Row" at 312-14 S. Wabash Ave. on Sept. 6 brought notables to pay tribute to a firm contributing importantly to music. Anecdotes were exchanged of days when William Gamble invented the machine for hinging leaf music (as a result of his embarrassment when singing a duet at a church wedding, and the music fell apart and fluttered away) and later when the young firm brought out the still popular Melody by Brig. Gen. Charles D. Dawes (later Vice-President of the U. S.). In the larger photo, l. to r., front row, Julian Ritter, painter; Mrs. Eugene Gamble; Nicolai Malko, conductor, and Mrs. Malko; Dosha Dowdy; Mmes. Alexander Tcherepnin and Goesta Oldenberg; back row, Goesta Oldenberg, Swedish Consul-General; Stan Kenton, "Mr. Modern America"; Wayne Howorth, vice-president, Gamble Hinged Music Co.; Robera Cosgrove, of Baldwin Piano Co.; Rudolph Ganz; Eugene Gamble, and Alexander Tcherepnin. Other photos, above, l. to r., Clarence Eidam, Rudolph Ganz, Eugene Gamble, and John R. Hattstaedt, presidents respectively of Cosmopolitan School of Music, Chicago Musical College, Gamble Hinged Music Co., and American Conservatory of Music, and René Devries, Associate Editor, Musical Courier; below, greeting President Gamble are Henry Weber, Director of Music, Mutual Broadcasting System and WGN, and Nancy Carr, soprano, star of Mutual and Dumont Networks.

Harriet Kay Student Winner

John Thomas Covelli, 15-year-old pianist, an artist student of Harriet Kay, was the first place winner in the Chicagoland Music Festival and appeared in Soldier's Field on Aug. 23. Last May

(Continued on following page)

Weekly lecture-demonstrations on classic, romantic and contemporary periods of chamber music will be open to all students. The quartet will give six public concerts in Cahn Auditorium, on Oct. 28, Nov. 25, Jan. 6, Feb. 10, March 10 and May 12.

Northwestern University scores were among the works heard on NBC's Surprise Serenade each Monday evening in August and September, at 10:30 p.m., CST, with Joseph Gallichio as musical director.

Ruth Tengwall, graduate student, will be guest soloist on Oct. 11 with the Chicago Symphony in a Pop Concert, and on Oct. 31 with the Little Orchestra Society of New York under Thomas Scherman.

Chicago Musical College Events

The Chicago Musical College has engaged John T. Wolmut as director of its Opera Workshop, beginning with the fall term. Former assistant stage director at Salzburg under Toscanini and a teacher of opera at the Vienna Conservatory, the Salzburg Mozarteum and the Basle Conservatory, Mr. Wolmut in 1938 became stage director for the Philadelphia Opera Company, and has been associated with the New York City Opera Company, the Columbia University opera workshop, and as director of the opera department with the Curtis Institute of Music.

Among recent awards to musicians trained at the Chicago Musical College was a Guggenheim Fellowship gained by Brian Dority, for a year's study and work in composition in Italy; he holds a bachelor's and a master's degree in composition from this institution. Another is John Downey, native Chicagoan, now a faculty member and working for his doctorate at Chicago Musical College, who was granted a Fulbright Scholarship for a year's study at the Paris Conservatoire.

32nd Chicago Youth Week Planned

A seven days' music festival will feature the 32nd annual Chicago Youth Week to be proclaimed by the Mayor next May. The idea of making music prominent in the festival was introduced two years ago and was conceived by Mrs. Alma K. Anderson, past president of the Illinois Federation of Music Clubs. Nathaniel Leverone, Youth Week chairman, asked Mrs. Anderson to head the Youth in Music committee at that time, and she has recently accepted re-appointment for 1953. Plans include a further widening of the music program to include more symphonic, choral groups, bands and individual performers.

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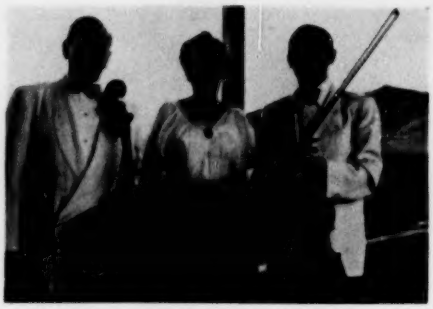

AT ASPEN FESTIVAL . . . Three artists who were members of the faculty at the Aspen Institute of Music and appeared there in concerts this summer are, l. to r., Nikolai Graudan, cellist, Joanna Graudan, pianist, and Szymon Goldberg, violinist.

CHICAGO

(Continued from preceding page)

he was guest soloist at the 56th annual State convention of the Illinois Federation of Women's Clubs. Young Mr. Covelli also won the $100 scholarship in piano sponsored annually by the Chicago Women's Musical Club (Mrs. A. J. Lindquist, president) and was presented at this group's spring luncheon at the Blackstone Hotel on May 15. He was a guest soloist with the Austin High School Orchestra, playing the first movement of the Grieg Concerto under Eugene Creitz, and won a Superior rating for two of his compositions, Moods and Prelude, in a contest sponsored by the National Federation of Music Clubs last May.

Among other activities of students of Harriet Kay, director of the Progressive School of Music, Drama and Dancing, were these: Jewel Marie Covelli completed the Intermediate Summer Normal Course at St. Louis Institute of Music with all "A's" and was chosen as Beauty for the annual pageant of the national Greek letter society, Pi Mu. Alice Zwolinsky and Jeannine Krupp completed the Elementary Summer Normal Course at the same Institute, with all "A's". Sharon Iris Weisbach, 12, won the Concerto Auditions at the National Music Camp, Interlochen, Mich., and appeared as soloist on Aug. 17 with the Intermediate Orchestra, under Hendrik Essers, the only winner in the Intermediate Division. Cynthia Robinson, 9, won the contest in the Primary Division sponsored by the Society of American Musicians and appeared in Kimball Hall on June 6.

Blythe Owen Works and Students Heard

Blythe Owen, prominent composer, and faculty member of the Cosmopolitan School of Music, won first honorable mention in a recent contest sponsored by the Friends of Harvey Gaul for her composition for solo voice, chorus, organ, harp, violin, and cello. Miss Owen's Woodwind Trio was performed in the spring at a concert given by the International Society of Contemporary Music (Chicago Chapter) at Fullerton Hall. The trio was played by Messrs. Sirucek, Woolwage and Raitt. Two-piano compositions were performed in August at Valparaiso University by William Kroeger and Newman Powell on the University Composers Exchange program.

Miss Owen's pupil, Robert Byan, had two compositions for two pianos on a student program of the International Society of Contemporary Music at De Paul University recently. The composer and Ellen Harris were the performing artists. Compositions of two more Owen pupils, Arganny Jones and James Yoghourtjian, were heard on May 29 at another of the De Paul University programs. Students of Miss Owen had their music presented at the recent annual composition recital at the Cosmopolitan Recital Studio.

Concerts for Florence, Ala.

FLORENCE, ALA.—Coffee Auditorium, a new acoustically excellent, air-conditioned hall, is being used for a series of concerts presented by William Lile Harris this season. They have been sold out since early April, and a waiting list of several hundreds is on hand. The presentations include the Charles L. Wagner Company's production of Carmen, Oct. 20; Ballet Theatre, Jan. 22; Jerome Hines, bass-baritone of the Metropolitan, Feb. 9; and Artur Rubinstein, April 6. Some single attractions will also be offered under the same auspices.

Montreal Musical Arts Series

MONTREAL, CAN.—The third season of the Musical Arts Series, Inc., will present nine attractions at La Plateau Auditorium. This includes: Guiomar Novaes, Oct. 4; Euzkadi Basque Ensemble, Oct. 17; Victoria de los Angeles, Oct. 31; Nicola Rossi-Lemeni, bass, Nov. 15; Brailowsky, Nov. 29; William Masselos, pianist, Feb. 14; William Warfield, March 27; Elena Nikolaidi, April 18, and Jan Peerce, April 25. Two special events at Her Majesty's Theatre are: the First Piano Quartet, April 12, and Charles Laughton, actor, May 3.

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PASSED AWAY

FRANCES ALDA, 69, noted soprano, for many years a prima donna at the Metropolitan Opera, died at the Lido, Venice, where she was on a visit, on Sept. 18. Death was owing to a cerebral hemorrhage, according to advices received from her husband, Ray Vir Den, in New York. Mme. Alda was born Frances Davies in Christchurch, New Zealand, studied piano, violin and voice, sang in light operas, and studied with Mathilde Marchesi in Paris, making her debut at the Opera-Comique in the title role of Massenet's Manon, being coached in this role by the composer. She sang at the Monnaie in Brussels, at Covent Garden and at La Scala. In 1908, when Giulio Gatti-Casazza left the managership of La Scala to take up that of the Metropolitan Opera, Mme. Alda was among the new singers he brought to this country. Her debut was made as Gilda, Dec. 7, 1908, in a cast including Caruso, Homer and Amato. She sang with the company for 21 years, being heard in some thirty roles. These included Mimi, Juliet, Desdemona, Lady Harriet in Martha, Anna in Le Villi, Anne in Falstaff, Manon in Puccini's opera, Giulietta in Tales of Hoffmann, Susanna in Wolf-Ferrari's Secret of Susanna, Micaela, Marguerite in Faust and in Mefistofele, Loreley in Catalani's opera. She created the feminine leads in Damrosch's Cyrano, Hadley's Cleopatra's Night, Herbert's Madeleine and Messager's Madame Chrysantheme, and Gilson's Princess Rayon de Soleil, and sang in the first Italian performance of Charpentier's Louise at La Scala under Toscanini. She also appeared in the Metropolitan premieres of Borodine's Prince Igor, Giordano's La Cena delle Beffe, Lalo's La Roi d'Ys, Rabaud's Marouf, Zandonai's Francesca di Rimini and other works. Her "Met" farewell was in Manon Lescaut, Dec. 28, 1929, with many tributes. Mme. Alda was married to Gatti-Casazza in 1910 and they were divorced in 1928. In 1941 she married Ray Vir Den, who survives. Her concert appearances began in 1910 and continued for many years, and she appeared in radio after her opera retirement, including a series of Puccini operas on the Atwater Kent Hour. After 1934, Mme. Alda devoted her full time to teaching and coaching singers in New York and at Casa Mia, her estate in Great Neck, Long Island. In 1937 she published a book of memoirs, Men, Women and Tenors.

GEORG SCHUMANN, 85, composer and conductor, died recently in Berlin. He was born in Koenigstein, Saxony, son of the city music director, studied at the Leipzig Conservatory as a pianist and won the Beethoven Prize for early compositions. He conducted in Danzig, from 1896 to 1900 with the Bremen Philharmonic Orchestra and Chorus. After 1900 he for many years conducted the Berlin Singakademie. The Mus. D. degree was conferred on him by Berlin University, where he conducted a master class after 1913. He was a member of the Academy of Arts in that city. Among his compositions were oratorios, symphonies and many orchestral works, chamber music, choruses, piano pieces, and songs.

HARRY BENJAMIN JEPSON, 82, organist, composer and choral conductor, professor emeritus of applied music in the Yale University School of Music and University organist from 1906 to 1939, died at his home in Noank, Conn., Aug. 22. Born in New Haven, the son of Benjamin Jepson, who was for many years the director of music in the public schools of that city, he received the Mus. B. and honorary Mus. D. from Colgate University. He joined the Yale faculty in 1895 as organ instructor, and became professor in 1907. For many years Dr. Jepson directed the Yale Chapel Choir and gave organ recitals in Woolsey Hall. His wife, the former Mabel Preston Wyatt, died in 1947. Surviving is a sister, Mrs. Clifford Beers.

JEAN TEN HAVE, 82, violinist and former French Consul at Cincinnati, died at Saranac Lake, N. Y., on Aug. 27, where he was teaching at the Deerwood Adirondack Music Center. Mr. ten Have was born in Lyons, France, the son of William ten Have, composer. He studied with Eugene Ysaye and later was his assistant at the Brussels Conservatory. Following appearances with European orchestras, he came to Cincinnati in 1916 to join the faculty of the Conservatory of Music, of which he was a member at his death. In 1920, at the invitation of Ysaye, then conductor of the Cincinnati Symphony, he became first viola of that organization, and remained with it as first violinist until 1949. Mr. Ten Have had become an American citizen. He had been decorated three times by France. Surviving are his widow, a son Robert; a sister, Mrs. Joseph Salmond, and a niece, Jacqueline Salmond, all of Paris.

RUSSELL V. MORGAN, 59, for nearly thirty years director of music in the public schools of Cleveland, died in that city on June 12. Born in Burlington, Ia., he was graduated from Northwestern University, and taught music in schools and universities in addition to his local position, assumed in 1923. He had served as president of the Music Teachers National Association and of the Music Educators National Conference, and was prominent as organist and choirmaster, having served in this capacity at Old Stone Church there for more than a quarter-century. Surviving are his widow, Hazel Morgan, chairman of education for the National Federation of Music Clubs; a daughter and a sister.

GILBERT GABRIEL, 62, novelist and critic, who was music reviewer for the New York Sun from 1917 to 1924 and later dramatic critic for that newspaper, the Telegram and Mail, New York American, and Cue magazine, died in a hospital in Mt. Kisco, N. Y., on Sept. 3. He studied at the Juilliard School and with Respighi in Rome; was the author of eight novels, and Famous Pianists and Composers; and was president of the N. Y. Drama Critics Circle. His widow and two brothers survive.

GERTRUDE LAWRENCE, 52, noted actress and singer, died in New York Hospital on Sept. 6 after a brief illness. The star of the Rodgers and Hammerstein musical play The King and I had made her last appearance in that work in August. Of British birth, she had her first American success in revues, and plays, and among her most popular roles was that of the heroine in Lady in the Dark, by Kurt Weill. Surviving are her husband, Richard S. Aldrich, producer, and her daughter by a previous marriage, Pamela Gordon, English artist.

ESTHER COOPER, 71, wife of Emil Cooper, conductor of the Baton Rouge Symphony and formerly of the Metropolitan Opera, died in New York on Sept. 2. She was born in Russia, studied voice there and in Italy, and under the stage name of Estelle Karenina, sang contralto roles at the Moscow and St. Petersburg Operas, at Paris, Parma, Madrid and Buenos Aires, and for the Chicago Civic Opera before her retirement 20 years ago.

CARL T. FISCHER, 74, president of J. Fischer & Bro., music publishing firm, died at his home in Brooklyn, N. Y., on Sept. 21. He was a son of the late Joseph Fischer, who with a brother Ignaz founded the firm in Dayton, O., in 1864, moving it to New York in 1875. Mr. Fischer is survived by his widow; three sons, Robert J., Paul, and Carl T., Jr.; and a daughter, Mrs. Peter Watson.

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MUSICAL JOTTINGS

Marian Anderson has been decorated with the Litteris et Artibus Medal by **King Gustav Adolf** of Sweden. . . . **Jan Kiepura** and his wife, **Marta Eggerth**, returned from Bangkok after making a film version of **Lehar's** operetta, The Land of Smiles. . . . **Nicola Rossi-Lemeni**, Italian bass, reported engaged for the "Met". . . . N. Y. Philharmonic-Symphony opens its season Oct. 16 with a program including excerpts from Boris Godounoff, sung by **George London** and the Schola Cantorum under **Mitropoulos'** baton. . . . **Ernst Bacon**, composer, has been awarded the annual citation of the Campion Society. . . . A rare collection of medieval MSS., from the Brussels library of the late **Duc d'Arenberg**, will be shown at the Jacques Seligmann Galleries, N. Y., Nov. 17 to Dec. 6. . . . **Vittore Veneziana**, chorus master of La Scala, suspended for making recordings in alleged violation of his contract, was reinstated after the chorus and orchestra staged a protest. That opera house will premiere this season a new work by **Pizzetti**, titled Cagliostro. . . . Singers from the Fujiwara Opera, Tokyo, are appearing with the N. Y. City Opera in Butterfly. . . .

The City Fathers of Salzburg protested to U. S. Military authorities against the plan to establish a tank grounds in the environs of **Mozart's** town. . . . Choirs of nine nations were heard in a World Assembly of Jewish Choirs at a village in the Central Range of Israel, five of these being from America. . . . The Musical Days in Donaueschingen, Germany, Oct. 11 and 12, will present new works written for the occasion by **Fortner, Zimmerman, Stockhausen, Conrad Beck** and **André Jolivet**. . . .

Myra Hess appeared at the Prades Festival and used the same piano as for her National Gallery Concerts in London. . . . A guest conductor this year with the Brazilian Symphony, **Richard Austin**, has been invited to return for appearances in Sao Paulo in 1954, marking centenary of that city. . . . **Valerie Bettis**, dancer, is doing the choreography for the film Salome, featuring **Rita Hayworth**, the script for which has the heroine dancing to *save* the life of John the Baptist! . . . **Howard Jarratt** and **Richard Atckison** will alternate in the tenor role of My Darlin' Aida. . . .

Toscanini flew back to Italy on Aug. 23 to conduct two all-**Wagner** concerts at La Scala, Sept. 29 and Oct. 1, returning to NBC Symphony on Nov. 1. . . . **Leontyne Price** and **William Warfield** were married in a church ceremony in New York, Aug. 31, with the groom's father, the **Rev. Robert E. Warfield**, of Rochester, assisting. . . . **Claudio Arrau** on Aug. 23 flew to Salzburg to play with the Vienna Philharmonic in a **Beethoven** Concerto and give a benefit recital, after which he winged on to Johannesburg, to open a South African tour on Sept. 7. . . . **Virgilio Lazzari's** appearances with the Cincinnati Summer Opera were his official "farewell" to the American opera stage, after some 40 years; the basso, formerly of the Chicago and "Met" Operas, plans to live in retirement in Italy. . . .

The Air Force Symphony Orchestra in Washington, D. C., played a Miniature Suite by **King Narodan Sihanouk** of Cambodia, his first work to be publicly presented; Voice of America made a recording to be sent to that monarch. A Hungarian program given at Carnegie Hall in honor of St. Steven's day presented **Kodaly's** Psalmus Hungaricus and **Liszt's** Hungarian Fantasy with **Giulio Gari**, tenor, and **Edward Kilenyi**, pianist, as the respective soloists under **Tibor Kozma's** baton. . . . **James Melton** sang at Chautauqua, N. Y., attracting some 10,000 in a concert that marked the opening of the Ford Festival Show. . . . **Mario Lanza** has been feuding with M-G-M over his appearances in the Student Prince. . . . The 21st Gymnaga Ganu, Welsh song festival, attracted 5,000 to Columbus, O., over the Labor Day weekend. . . .

Astrid Varnay is singing eight guest performances at the Munich State Opera this month. . . . **Dr. Menahem Bensussan**, whose Bulgarian Suite was premiered by the Chautauqua Symphony under **Franco Autori**, is a dentist but studied music at the Vienna Conservatory. . . . **Frank Garlichs**, treasurer of the "Met" for some years, died recently in New York. . . . New singers for the N. Y. City Opera this season, among others, include **Anne Bollinger, Gloria Lane, Laurel Hurley, Randolph Symonette, Norman Kelley** and **Donald Gramm**. . . . The National Ass'n. of Negro Musicians, **Dr. Roscoe R. Polin**, president, held a six days' convention in New York. . . . The Fourth Roundtable on Jazz was conducted at Music Inn, Lenox, Mass., with **Dr. Marshall Stearns** in charge. . . .

Rudolph Ganz became a grandfather for the third time when **Jean Christophe** was born recently to his son, the Minister for Switzerland in Finland, and his wife; other children are **Ruddy** and **Marie Therese**. . . .

Emilio Osta, pianist, married **Marcella Pagnani**, graduate of the Bologna Philharmonic Academy and former Juilliard student, in Holy Trinity Church, Poughkeepsie, N. Y., and they are now honeymooning in Europe. . . .

Karl Rankl, formerly music director of Covent Garden, is taking over conductorship of the Scottish National Orchestra this autumn. . . . A new opera by **Arthur Benjamin**, The Juniper Tree, has been commissioned by the BBC for television. . . . **Sir Thomas Beecham**, recovered from sciatica, is returning to the U. S. to conduct as guest between January and March. . . . **Roger Desormiere**, French conductor, is reported suffering from a partial paralysis as the result of a motor accident earlier this year. . . .

The **Sadler's Wells Ballet** is engaged to return to the U. S. and Canada for a tour opening in September, 1953, under **S. Hurok's** management. . . . A son was born in London to **Susanna Foster**, Hollywood singer, wife of **Wilbur Evans**, baritone, the latter appearing in South Pacific there. . . . Wedding of **Ruth Virginia Gevalt** and **Frank Glazer**, pianist, took place in Boston at King's Chapel, Sept. 6; the bride has been a member of music faculty at Vassar. . . . **Neil Rankin**, "Met" mezzo-soprano, whose husband, **Lt. Hugh Davison**, is stationed in Tripoli with the U. S. Air Force, gave a benefit recital in a 1,500-year-old Roman theatre in the Libyan desert, raising $5,500 for the poor children of that locality. . . . **Ballet Theatre** sent a company unit to Las Vegas, Nev., for a two weeks' run at the Last Frontier Hotel, when the troupe was appearing at Hollywood Bowl. . . .

Franca Duval, American soprano, was engaged for the leading role in a new opera, Suor Emanuela by **Enzo De Bellis**, given by the Teatro Della Novita at the Donizetti Theatre, Bergamo, in September. . . . **Prof. Federico Ghisi**, Italian specialist on music of the Renaissance, is visiting the U. S. for conferences at Harvard, Yale, Cornell, University of Michigan, Eastman School of Music and other institutions. . . .

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Opera Guild of Greater Miami Schedules Five Performances

MIAMI, FLA.—The Opera Guild of Greater Miami, of which Dr. Arturo Di Filippi is artistic director, will present five opera performances this season with internationally prominent singers in the major roles. The Guild also includes the Junior Opera Guild and Opera Workshop of the University of Miami. At the close of the major season, this junior branch will give several performances, providing young artists with experience in leading roles. These younger singers also participate in smaller roles in the big productions.

The Guild and its activities are supported by the Dade County Commissioners and the City Commissioners of Miami and Miami Beach by contributions of $3,000 each. The rest of the financial support is furnished by the generosity of such patrons as Walter E. Olson of Chicago, whom Dr. Di Filippi has called "the father of the Guild."

The Fort Lauderdale Opera Guild, which was organized eight years ago by Dr. Di Filippi, presents one performance each year, and plans are that these will be increased to two each year. Charles H. Kirsten is president of the Fort Lauderdale group, and Raymond Gier, vice-president.

This year's offerings will consist of a double bill of Gianni Schicchi and Cavalleria Rusticana, to be presented at Dade County Auditorium on Jan. 17 and Miami Beach Auditorium, Jan. 19, and Traviata, scheduled for Dade County Auditorium, Feb. 28, and Miami Beach Auditorium, March 2. For the first bill, the cast of Cavalleria Rusticana will include Regina Resnik, David Poleri, George Czaplicki; for Gianni Schicchi, Salvatore Baccaloni in the title role, Dorothy MacNeil, David Poleri and George Czaplicki, also Edward Doe, a former graduate of the University of Miami; for Traviata, Eleanor Steber as Violetta, Charles Kullman and Robert Weede. Anthony Stivanello is stage director and the conductor for the first productions is Antoine Copola, for Traviata, Emerson Buckley.

Dr. Di Filippi has prevailed upon Dr. J. T. Wilson and his board to subsidize with a modest sum grand opera for every high school in Dade County, presented by the Junior Guild, believed the only public school administration to provide money for grand opera education.

Dr. Di Filippi recently announced that he is looking for a tenor who wants to study opera in Miami at the University. The successful candidate will receive an opera scholarship and his tuition at the University of Miami will be paid by the Guild; at the end of three years he will receive a certificate, and have had stage experience. Applicants should address Dr. Filippi, Univ. of Miami, Coral Gables, Fla.

Schaefer for USC Faculty

William A. Schaefer, director of bands at Carnegie Institute of Technology for the past five years, has been appointed director of Instrumental organizations in the School of Music at the University of Southern California. Thomas L. Walker, assistant director of bands for four years at USC, has been named director of the Trojan varsity band. Both appointments were effective Sept. 1.

Toos Baas in Europe

Toos Baas, soprano, left for Europe in September, and will present two major concerts in her native Holland, on Oct. 16 at the Diligentia in The Hague, and the following day at the Concertgebouw in Amsterdam. Previously she will give a radio recital over Station AVRO, Hilversum, and possibly on other stations.

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Davidson Mgt. Has New Head

Kenneth L. Allen, Jr., newly elected president of James A. Davidson Management, Inc., announced on Sept. 15 that his organization will continue and expand its concert booking activities, and that "plans have been made to increase the scope of the firm's operations in other fields." Production of group attractions such as the Robert Shaw Chorale and Orchestra, Rodgers and Hammerstein Nights, and the Nine O'Clock Opera, will be carried on, as before, by The Concert Theatre, Ltd., a subsidiary corporation. An additional subsidiary, Artists Personal Service, Inc., has been set up to render individualized management service to younger artists and others. A third corporate subsidiary is being organized to deal with business management operations.

James A. Davidson, retiring president and head of the firm since its founding some nine years ago, will continue to serve on the board of directors and will act in an advisory capacity, it was announced. Mr. Allen is now on an extended tour of Europe, where he is conferring with managers and musical organizations, looking toward importation of several attractions to tour the U. S. in 1953-54. Tentative plans are being made for European tours by some of the firm's American clients.

Odnoposoff Touring Europe

Ricardo Odnoposoff, American violinist, celebrating his 30th anniversary as a virtuoso in 1952-53, will give a solo concert on Oct. 23 at La Scala, Milan. On Oct. 27 and 28 he will appear as soloist with the Philharmonic in Cologne and on Oct. 30 in Duesseldorf. From Nov. 2 until Dec. 3 he will play in Berlin, Baden-Baden, Zurich, Paris and Bordeaux. Mr. Odnoposoff will then return to the United States, where he will embark on a tour through 27 states and Canada, appearing as soloist with 15 leading orchestras.

LEONA FLOOD DE BERGER, concert violinist, and her six-months-old daughter, Iris-Michèle. Now a resident of Quito, Ecuador, Mme. de Berger was formerly heard in many tours of the U. S.

Brent Williams in Rye Recital

Brent Williams, tenor, was heard in an Evening of Song at the Abenaqui Club, Rye Beach, N. H., on Aug. 3. Accompanied by Madeline Meredith, he programmed classic airs of Renati and Purcell, lieder of Schubert, Weingartner, Liszt, Wolf and Strauss, Celeste Aida by Verdi, French, Italian and English art songs.

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DILLING HARPIST

ELINOR REMICK WARREN, American composer, says "au revoir" to ROSE BAMPTON, soprano, who with THOR JOHNSON conducting, presented Miss Warren's Singing Earth at the 1952 Ojai Festival in California. Miss Warren's tone poem for voice and orchestra was the sole American work presented at the Festival.

Warren Works Heard Widely

The orchestral works of Elinor Remick Warren, American composer, are increasingly attracting the attention of conductors. Performances of Crystal Lake, a tone poem for full orchestra, were conducted this year by Sir Ernest MacMillan with the Toronto Symphony, and twice in 1952 by Wilfried Pelletier —on a NBC Symphony Broadcast and at the Hollywood Bowl. The Fountain was performed by the San Diego Symphony early this year, with Fabien Sevitzky as guest conductor. Orchestral works programmed in 1952 also included Sea Rhapsody, played by the Harrisburg Symphony under Edwin MacArthur, and Frolic of the Elves, scheduled on several occasions by Henry Weber, musical director of WGN, Chicago. The Singing Earth, tone poem for orchestra and voice, with text by Carl Sandburg, was the sole American work to be presented at the 1952 Ojai Festival, by Rose Bampton, soprano; Thor Johnson conducting.

Miss Warren has completed a new work for mixed chorus, The Sleeping Beauty, arranged for full orchestra and piano to the text o' Tennyson. Her songs are included in the repertoires of many leading concert artists.

Bergen Choral Society Heard

The final concert of the Bergen Choral Society's fourth season at the Plaza Theatre, Englewood, N. J., offered an array of distinguished soloists who interspersed the group numbers with operatic arias. Heard were Margaret Harshaw, soprano; Herta Glaz, contralto; Gabor Carelli, tenor; Robert Weede, baritone. Milton Kaye was the featured pianist. Conducted by John Harms, the Choral Society sang Mozart, Purcell, Beethoven, Verdi opera excerpts and other numbers, including Part II of Offenbach's La Belle Hélène, with soloists drawn from the group.

Three subscription concerts are listed for this season: Oct. 27 at St. Paul's Church, Englewood, E. Power Biggs at the organ, and the Bergen Choral Society; Jan. 27, Jascha Heifetz at the Plaza Theatre; June 2, Opera Concert, at the Plaza Theatre. Invitation oratorio presentations at St. Paul's are scheduled for Dec. 14, Handel's Messiah; and March 30, Bach's St. Matthew Passion. Mr. Harms is also director and conductor of the John Harms Chorus of New York City, annually heard with famous soloists in oratorios at leading churches and in concert at Town Hall.

Vronsky and Babin in Europe

Vronsky and Babin, having completed their work at the summer festival in Aspen, Colo., are sailing on the SS. Queen Mary, Oct. 8, for a six weeks' tour of Europe. They will fulfill engagements in Holland, Belgium, France, Italy and England. After their last appearance abroad, a recital at the Royal Festival Hall in London, Nov. 15, they will fly back to U.S. Their 1952-53 tour on this continent will take them from the East Coast to California, as well as to Canada and Cuba.

Johannesen in South America

Grant Johannesen, American pianist, opened his first South American tour with a concert for the Asociacion Wagneriana in Buenos Aires, Sept. 1. During six weeks he was scheduled to appear in recital and as soloist with orchestras in Argentina, Brazil and Uruguay, his programs including works of Aaron Copland, Peter Mennin, Virgil Thomson, and the South American composers Ginastera, Guastavino and Villa-Lobos.

Young Men's Orchestra Resumes

The Young Men's Symphony Orchestra, Max Jacobs conductor, resumed rehearsals for its 51st consecutive year on Sept. 28 at 10:30 A.M. Membership is open to young men and women desiring an orchestral career. Tuition is free. Alumni occupy positions in leading orchestras of the country. Rehearsals are held at the City Centre, 130 West 56th Street, New York. All applicants are to bring their instruments.

Ardella Schaub at Convention

Ardella Schaub, State President of Music Teachers Association of California, spoke on the Piano Section of the Arizona Music Teachers State Convention at Phoenix, Sept. 19. Her topic included discussion of new teaching material. Miss Schaub is known as an exponent of contemporary music, particularly in the elementary and intermediate levels.

Saminsky Opera for Chicago

The London music publisher, J. W. Chester, has become the representative for all of Lazare Saminsky's larger works, symphonic and operatic. Mr. Saminsky's opera, The Vision of Ariel, of which he conducted the finale in a program for the French Radio during a recent visit to Europe, will have its first stage performance next January in Chicago. His essays, Physics and Metaphysics of Music, will be published this season.

Spivakovsky to Premiere Score

Tossy Spivakovsky, violinist, will give the premiere of a Sonata Concertante by Leon Kirchner in his Carnegie Hall recital on Nov. 30. The composer will come East to play the piano part. The work was especially written for the violinist.

Mr. Spivakovsky recently toured leading cities in Colombia, Venezuela and Ecuador, and appeared in several summer concerts in the U. S., with the Connecticut Pops Symphony on Fairfield University grounds; with the Cleveland Pops Orchestra; in recital at Marin Chest, San Rafael, Cal., and at the Hollywood Bowl, playing the Beethoven Concerto under Erich Leinsdorf's baton.

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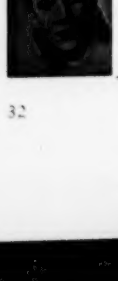

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Birmingham Plans Concert Year

BIRMINGHAM, ALA.—Birmingham is looking forward to a brilliant season of concerts this year, a series of notable artists having been engaged by the Birmingham Music Club. The overwhelming support of the people of this city and of the state has made it possible to bring the Metropolitan Opera again next year, with two operas to be presented, Aida and Carmen.

The Artist Concert Series, announced by Mrs. A. B. Haswell, newly elected president of the club, includes the Danish Symphony Orchestra, under Erik Tuxen; Nathan Milstein, violinist; the Robert Shaw Chorale; Solomon, English pianist; the Ballet Theater; a joint concert by Bidu Sayao and Jan Peerce; the Philadelphia Orchestra, Ormandy conducting, as well as the Metropolitan Opera.

Arthur Bennett Lipkin, conductor of the Birmingham Symphony Orchestra, has returned from a summer in Europe, where he attended festivals. He has announced an attractive series of programs for the season, including eight youth concerts, two of them for colored youth of the city.

Artists engaged to appear as soloists with the orchestra are Helen Traubel; Claudio Arrau; Clifford Curzon; Nell Rankin, mezzo of the Metropolitan Opera, who is from Alabama; and Edna Phillips, harpist, of the Philadelphia Orchestra. Another concert will present the combined choruses of the schools, colleges, and church choirs of the city, singing Verdi's Requiem.

ALICE GRAHAM.

Musicians Emergency Fund Concert

The Musicians Emergency Fund, marking its 20th anniversary, will give a concert in the Grand Ballroom of the Waldorf-Astoria on Oct. 31. The dinner program will be under the chairmanship of Fritz Kreisler and Mrs. Lytle Hull. Mme. Yolanda Mero-Irion is executive director of the organization. Features will be a performance of the fourth act of Shostakovich's Lady Macbeth of Mzensk; excerpts from Rosalinda, The Merry Widow, Helen Goes to Troy, and ballet works. Among participants will be Leon Barzin, conductor; Cesare Siepi, bass of the Metropolitan, and others. The program is being prepared by Bella Spewack and Felix Brentano.

Schuman at UNESCO Venice Meet

William Schuman, composer, president of the Juilliard School of Music, was among seven members of a committee from the United States named to participate in the International Conference of Artists in Venice, Sept. 22 to 28.

The Conference was attended by representatives of 40 nations. Among those addressing the sessions on music was Arthur Honegger. Co-sponsoring the meeting were UNESCO, the Italian Government, the City of Venice, and the Venice Biennale. The aim of the Conference was to examine the situation of the artist in contemporary society, material and moral conditions he has to face, economic, legal and other obstacles he must overcome, what help he receives or should receive from the State or private sources, and ways of improving conditions for artists in all fields.

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BEATRICE SCHROEDER, American harpist, congratulated by GIACOMO COSTA, conductor, after her recent recital in Genoa, Italy. She played works by Handel, Corelli, Pierné, Debussy and Salzedo, and in Ravel's Introduction and Allegro was assisted by Salvatore Ferro, flutist, and Endor Fabbri, cornetist, of the Carlo Felice Opera, and a string quartet from the Giovane Orchestra, of which Mr. Costa is director.

Announce Plans for Opera in Television

Opera seems to have gained a permanent foothold in television. During this season not less than eight opera productions, including the American premiere of Benjamin Britten's Billy Budd and the first television performance of Leonard Bernstein's Trouble in Tahiti, are announced by Samuel Chotzinoff, NBC general music director and producer of the NBT television operas. Under the musical and artistic direction of Peter H. Adler, the season will also present a virtually complete version of Richard Strauss' Rosenkavalier, given in two segments and in the English translation of John Gutman. Puccini's Suor Angelica and a repeat of Menotti's Amahl and the Night Visitors, Oct. 19 is the date set for the premiere of Billy Budd; on Nov. 16 the new Bernstein opera will have its TV premiere. All presentations of the NBT Television Opera will be in English.

Another important development in the operatic phase of television is announcement by the Ford Foundation of an agreement reached with the Metropolitan Opera. The latter will produce, especially for this medium, two or possibly three operas in English during the 1952-53 season, featuring the Metropolitan's foremost artists and conductors. The choice of operas and casts will be announced later. These telecasts will be presented to a nation-wide audience of CBS for the first time on Omnibus, the 90-minute television program to be produced this fall by the TV Radio workshop of the Ford Foundation. The presentation of the operas on Omnibus will represent the first accomplishment of the Metropolitan's television department, established April 3, 1951, by Rudolf Bing.

H. W. L.

ACA and BMI Sponsor Series

Two concerts of contemporary American music will be conducted by Leopold Stokowski at the Museum of Modern Art on the evenings of Oct. 26 and 28. These are the first of a series sponsored by the American Composers Alliance and Broadcast Music, Inc., in their fifteenth year of activity in this field. Among premieres will be that of the Symphony on Poems of William Blake by Ben Weber, and music composed directly on tape by John Cage, Vladimir Ussachevsky, and Otto Luening. Soloists will include Maro Ajemian, pianist; Anahid Ajemian, violinist; Warren Galjour, baritone, and members of the New York Woodwind Quintet.

NEWS IN BRIEF

The Golden Medal, 20-minute opera in three acts by Max and Julius Levine, commissioned by Igor Buketoff, the conductor, will have its premiere at the second of the three programs in the Introductory Series of Young People's Concerts of the New York Philharmonic-Symphony at Town Hall, Nov. 22.

Jean Graham, young American pianist, recently returned from Venezuela, where she gave two recitals in Caracas and additional concerts in the towns of Barcelona, Ciudad Bolivar, Puerta La Cruz, Barquisimeto and San Felipe. On Nov. 5 she will be heard in recital at Town Hall, New York.

A series of Pop Concerts is opening at Carnegie Hall early in October. Charles Paul will lead members of the New York Philharmonic-Symphony Orchestra with noted soloists.

The deadline for receipt of applications to the annual Blanche Thebom Scholarship has been postponed from Sept. 30 to Oct. 15. It is open to singers between 25 and 30 who plan a professional career in music. Inquiries may be sent to the Blanche Thebom Foundation, Suite 300, 711 Fifth Ave., New York 22.

A Fulbright program with Germany, which opens opportunities for foreign study to American musicians at the graduate student level, has been announced. Those eligible must be American citizens, have a college degree or its equivalent, knowledge of German, and good health. Applications are being received for the academic year 1953-4 through Fulbright advisers on college campuses; others may apply to the Institute of International Education, U. S. Student Program, 1 East 67th St., New York 21.

The dealers' committee of Steinway & Sons, representing more than 250 retail stores in the United States, has appointed Robert S. Taplinger & Associates for public relations.

Chemjo Vinaver, founder-conductor of the Vinaver Choir, gave several concerts and broadcasts with the Kol Israel Choir of the Jerusalem Broadcasting Station and other choral groups. The concerts, starting at the end of August, took place in Tel-Aviv, Haifa, Jerusalem and various settlements all over Israel.

The Canadian Broadcasting Corporation has started a 26 weeks' series of symphonic concerts from Toronto on Monday nights. The opening broadcast was conducted by Geoffrey Waddington, musical director of the Corporation; the second and third concerts on Oct. 6 and 13 will be conducted by Dr. Heinz Unger.

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BERNICE FROST SAYS...

BEGINNING PEDAL WORK

A teacher from Texas writes: "I do not wish my students to use much pedal until they are about to play second grade music, but find they are always trying to do so, and not correctly. Can you suggest some pedal study books and the exact place in which to use them?"

Another teacher from Maryland asks, "What can one do to help the adult beginner use the pedal with greater ease and coordination?"

And a teacher from Massachusetts suggests that "we begin a country-wide appeal to teachers, pupils and parents to stop calling the damper pedal a 'loud' pedal."

Good pedaling is one of the greatest assets of the pianist. It requires control to the point of unconscious usage, guided by discriminating listening and keen musical comprehension.

"Ages" of Pedal Training

For the beginning student, the pedal should be used almost immediately in short closing cadences, and be increased to longer usage as soon as possible. (There are many good pedal books available; however, teachers should review them and play them carefully before using them.)

The two-year-old pre-school child should be taught to use the pedal in short passages from almost the first lesson—using, of course, a pedal extension.

The adult beginner offers a more serious problem, as the ear is often not keen, and the foot and ankle are awkward in the beginning pedal work. Coordination with the hands is a difficult factor. All of this can be improved with simple exercises in using the pedal without playing.

Some Benefits

With definite rhythmic patterns, the pedal is pressed down first on the beat, and after this is done with ease, the pedal is then played immediately after the beats. This provides unlimited concentration on the foot, limbers the ankles and establishes a direct contact with the pedal, without the clicking so often found in adult pedaling. The adult needs months and months of pedal training, not only for the foot usage, but for a closer ear concentration.

We have all been trying for ages and ages to do away with the term "loud pedal," but seemingly we must renew our efforts. It is not tonal quantity but tonal quality, shading and coloring that must be stressed, and this emphasis must first come through finer sensibilities of hearing.

Social Activities

Several of my pupils have very active social duties and have no hesitancy in cancelling their piano lessons for theatre parties, dances and the like. While all the missed lessons are paid for, I am expected to make them all up. Should I make up these lessons missed purely for social activities? K. B., N. Y.

Only lessons missed because of illness should be made up, and then at the teacher's convenience. It is difficult to make musical progress with such socially-minded pupils. Provided you have a waiting list, I should dismiss them if they continue to miss so many lessons.

One Half-Hour Lesson

A pupil who for several years has had two half-hour lessons weekly now finds she can only have one half-hour one weekly. She is advanced, and very little can be done in so short a time. Would you continue with this one lesson or discontinue until the two weekly lessons can be resumed? J. H., N. Y.

This student, who is seemingly an intelligent, serious pupil, can accomplish something with one lesson weekly. The progress will be slower than during previous study, but it will be definitely better than no lessons at all.

Perfection

What degree of perfection should be expected in the solo material, and should all the solos be memorized?

L. F. P., N. J.

All of the lesson material, including the solo-studies, should be finished as well as the pupil can finish them. Have at least half of the material memorized. We forget that memorizing is a learning process and helps in every way. With the slower pupil, the teacher can easily decide what to expect in accomplishment. The standard of perfection should not be lowered, but the number of solos may be smaller.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

SIX RARE PIANO PIECES, by Franz Schubert, $1.50. Of interest to the pianist looking for fresh material as well as the teacher who would add to the Impromptus, these delightful pieces are gleaned from older European editions. There is a Scherzo, Andante, etc., and Variations, all with the composer's melodic beauty and grace. Not over-difficult, grades 4-5. SCHOOL BAND, TARANTELLA, DEEP BLUE SEA, and MASKED RIDER, by Hazel Cobb, 35c each. Short pieces for beginners with rhythmic and tuneful characteristics to hold the pupil's interest. Grade 2. Edward B. Marks Music Corp., N. Y.

For Violin

TEARS FOR VIENNA, by Fritzi Hazelett, 75c. The typical Viennese style pervades this piece, with a rather sad waltz mood in nostalgic minor and a major section in lighter contrast. A few minutes long, it will be found interesting for the student and rewarding with its attractive melody. Carl Fischer, Inc., N. Y.

Miscellaneous

HARMONIC AND MELODIC DICTATION TESTS, Bks. I and II, and MELODIES and BASSES, by C. S. Lang. Each of these 3 manuals has 100 exercises to develop accuracy of ear-training in the dictation exercises and facility in keyboard harmony in the last book. Expertly worked out, these are aimed to prepare organists for official tests in England. ENGLISH COUNTRY DANCES, arr. by Cecil J. Sharp. Titled The Geud Man of Ballangigh and The Queen's Jig, these short dances may be played by a moderately advanced player, and each is provided with directions for the movements of the dance. Novello & Co., Ltd., London. H. W. Gray Co., N. Y.

Material for Piano Teachers

A SELECTED LIST OF GRADED TEACHING MATERIAL FOR THE PIANO, compiled by George MacNabb, edited by Ruth Watanabe, $2.75. This 65 page manual presents valuable advice and principles in selecting teaching materials to guide an instructor in this difficult and important part of his work, besides an extensive list of music through 6 grades, including books for adult and younger beginners, ensemble music, albums and collections, and innumerable pieces in sheet form. Here are solved many of the teacher's problems and tasks, with much necessary and constructive information. Pub. by Eastman School of Music, Rochester, N. Y.

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Harbach Again Heads ASCAP

At a regular meeting of the ASCAP Board of Directors, on Sept. 11, Otto A. Harbach was re-elected president, to serve until April, 1953. This will be the third term as president for the noted playwright and librettist, who is a charter member of the Society. Mr. Harbach has served as an ASCAP director since 1920, as vice-president since 1936, and as president since 1950.

Down Publishers' Row

The National Institute of Arts and Letters has chosen The Little Orchestra Society and Thomas Scherman for the second year to give first performances of works by three Americans granted awards by the Institute. Howard Swanson's Music for Strings will be heard Nov. 3; Robert Kurka's The Good Soldier Schweik, Nov. 24; and John Lessard's Symphonie Concertante, Jan. 5. . . .

The complete edition of Mozart works edited by the late Alfred Einstein will be carried on under the direction of Hans Th. David. This includes a supplement in which some newly discovered scores will be included. The Baerenreiter Press of Cassel will issue the series. . . .

Alexei Haieff has been commissioned by Samuel R. Rosenbaum through the League of Composers, Inc., to write a work for harp and string quartet for his wife, Edna Phillips, harpist. . . .

Will Gay Bottje, winner of the 1952 Composers Press Publication Contest, with his work for symphonic band, Contrasts, has also been awarded a Fulbright Fellowship and has sailed for Holland where he will reside during the season of 1952-53. The 1953 Composers Press contest is for a work for symphonic orchestra, with any combination of instruments, playing from 8 to 10 minutes (though this time is flexible) in overture, suite, fantasia or similar form.

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Up and Down the Guild Keyboard

By Grace White

Winning Against Obstacles

There are many stories of the devoted friendship of a teacher and pupil, but few more touching than that of Mrs. Marie Webb-Betts and her pupil Rosamond Maud Critchley, both of Worcester, Mass. Rosamond was born blind, and for thirty years, since early childhood, she has been a pupil of Mrs. Webb-Betts. Most students, with the full power of all the senses, find the achievement of the Guild Young Artist Diploma a difficult enough feat, but Rosamond has this plus a Guild gold medal. She has broadcast many thirty-minute programs on WTAG; played the Grieg Concerto in the Worcester auditorium before an audience of 3,500; took one of the three piano parts in the Bach triple concerto with Worcester Philharmonic Orchestra. She is author of many compositions, one of which was broadcast by orchestra from New York; has appeared in several other Eastern states, and is continuing her study.

Composition Test

Winifred Buck, the national chairman of the Guild Composition Test, wishes to remind all the teachers that now is the time for composition pupils to start serious work on the "new opus" which they intend to submit right after Christmas. Giving attention now to form, structure, themes, development and notation will pay dividends in good production. Last year there were a number of prizes in this field, and it is presumed this practice will be continued.

Guild Notes

Maurine Stuart, Canadian-born pianist, whose study has been with Eva Clare, Casadesus, and Friedberg, will be the guest artist at the opening program of the Piano Teachers Congress of New York, Oct. 2 at Steinway Hall.

Rose Raymond will give a recital for the Philomusion Club of Philadelphia, Oct. 18. Later in the season she will present her ninth Town Hall recital.

Russell Lanning, whose thirty years of research on the Ornamentation of Bach have resulted in many volumes which are now in process of being published, will be guest speaker at the opening program of Associated Music Teachers League, Oct. 9. Rose Raymond is president of the League.

Norma Holmes, graduate of Eastman School, where she studied with Raymond Wilson and since then with Carl Friedberg, was the only pianist selected for a complete recital (Sept. 4) in the series of "Interval Concerts" given in Carnegie Recital Hall. Miss Holmes produced a musical tone, and her Brahms group was warmly received.

Little Zola Mae Shaulis started winning national honors in Guild auditions at the age of four with her teacher, Mrs. Elsie Smith Glaspey of Salem, N. J. One day the child played in Philadelphia and attracted the attention of Dr. James Francis Cooke, who encouraged her to study in Philadelphia and fill such engagements as were necessary to carry

DR. SILVIO SCIONTI, of North Texas State College, and four of his Young Artist Guild winners: Monte Hill Davis, Jack Guerry, Jack Roberts, Ivan Davis. Robert Floyd and Albert Gillespie, both winners of first place in the artist category in previous years, do not appear in this photograph.

on her career. These have included several appearances with the Philadelphia Symphony. Zola Mae is now, at the ripe age of nine, studying in New York with Ernesto Berúmen, appears on television shows, and will have a short tour of Pennsylvania and Ohio in November. Her mother goes with her to all of her engagements.

Marguerite Bartholomew's pupil, Hamilton Smith (three years a winner of national honors in the Guild), was the winner in competition for a performance with the Atlanta Symphony this winter.

Ernesto Berúmen's pupil, Tom Mullady, gave his second recital at Cornell Medical Center in New York, Sept. 21.

May Etts is chairman for the series of four Young Artist concerts at the Brooklyn Academy of Music. Auditions will be held in October. The series includes piano, strings and voice.

Courses for Teachers Now

Richard McClanahan announces six classes on functional piano technic and survey of teaching materials, beginning in October at his Steinway Hall studio.

George MacNabb of the Eastman School gave a Piano Workshop at Midland, Mich., Sept. 15-18, sponsored by the Midland County Teachers Association.

May Etts is giving teachers' classes at Steinway Hall in October and November.

Edward J. McGinley is offering three courses for teachers and performers in New York from October through May.

Leo Podolsky will conduct his classes in Detroit at the Women's City Club.

Adelaide Anderson Wayne of Boise, Idaho, has resumed teaching after months of flying exploits with her husband in Europe and Africa.

OPEN LETTER TO GUILD MEMBERS

By Irl Allison

Dear Colleagues:

Piano Guild Notes, our family newspaper, must be issued monthly since we receive far too much copy for a bi-monthly publication. If we are on time, your copy will reach you around the first of each month.

Congratulations to Van Cliburn, the second Texan to win the Thousand Dollar Kosciuszko Prize. Last year Jeanine Dowis of Dallas was the fortunate one. Both Cliburn and Dowis are from the class of Mme. Rosina Lhevinne of the Juilliard School of Music, New York, a Guild member whose Artist pupils have received many gold medal and cash prizes through the Guild. Van's teacher before entering Juilliard was his mother, Rildia Bee Cliburn, a charter member of the Guild from Kilgore, Texas, while Jeanine before Juilliard was taught by Hazel Cobb of Dallas, another charter Guild member.

Dr. Guy Maier honored us at National Headquarters with a visit last week while en route from teaching a large class of teachers in New York, to his home in Santa Monica, California. He is considering the idea of a textbook for piano teachers in which every phase of the subject will be systematically covered in lesson assignments. He told us that he will be in Texas again, Nov. 12 to 15, for another Class for Teachers at Texas Wesleyan College, of which Dr. Donald Bellah is Dean of Music. Last year 130 piano teachers of Texas, Oklahoma and New Mexico attended his Ft. Worth class.

"The Social Music Course," Book One, by Florence Fendler Binkley, published by Summy (Chicago), which we have endorsed because we think it meets an urgent need, has appeared and is already meeting with marked success. Teachers attending Mrs. Binkley's classes in both Oklahoma and North Carolina have expressed enthusiasm over this pioneering effort.

Yours sincerely,

IRL ALLISON.

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Mannes School Begins Season

The Mannes Music School begins its 37th season on Oct. 1, offering a complete four-year diploma course, an opera workshop, preparatory school training and an adult extension program. Special courses include a master class in vocal interpretation conducted by Lotte Leonard and Martial Singher of the faculty; chamber music for adults conducted by Sydney Beck, faculty member; and lectures on world literature by Prof. Kathryn Manseli of Sarah Lawrence College.

Eight additions to the Mannes faculty have been announced by Dr. Felix Salzer, school director: John Wummer, flute; Lois Wann, oboe; William Polise, bassoon; Joseph Singer, horn; William Vacchiano, trumpet; John Clark, trombone; and Norma Davidson and Eugene Bergen, violin.

Full or partial scholarships are open with the following faculty members: Frances Dillon, Hans Neumann, Vera Popova, Joseph Raieff—piano; William Kroll and Roman Totenberg—violin; Ralph Hersh—viola; Lieff Rosanoff and Luigi Silva—cello; John Wummer—flute; Lois Wann—oboe; Reginald Kell—clarinet; William Polisi—bassoon; Joseph Singer—horn; William Vacchiano—trumpet; John Clark—trombone; Walter Rosenberger—tympani and percussion.

A limited number of scholarships is also available in the opera workshop department, headed by Carl Bamberger, musical director, and Ralph Herbert, stage director.

Applicants should write or call Albert Ligotti, School Manager, The Mannes Music School, 157 East 74th Street, N. Y. C., BUtterfield 8-0656. Competitive auditions for all scholarships began the last week in September and continue during October.

Cleveland Institute Names Teacher

Penelope Draper, of New York, has been appointed to the faculty of the Cleveland Institute of Music as teacher of Dalcroze Eurythmics, it is announced by Beryl Rubinstein, director. Miss Draper, a niece of Ruth Draper and a cousin of the dancer Paul Draper, worked for two years with the West Side Repertory Company in New York, sang for two seasons with the After Dinner Opera Company there, and is a graduate of the Dalcroze School of Eurythmics.

Manhattan School Plans Concerts

The Manhattan School of Music, which opened its 35th year on Sept. 25, will again give a public concert series, including two programs under the direction of Jonel Perlea, new conductor for the school. Other than two NBC Symphony concerts this fall, these will be the only appearances in New York of Mr. Perlea before he returns to conduct at La Scala, Milan, in February. Other events in the series will include a concert of choral and orchestral works led by Hugh Ross, and a first performance by the Opera Department of a work by an American composer, to be announced later. Admission to the concerts is free to those applying to the Concert Bureau of the school.

The Manhattan Trio of the Manhattan School of Music, for the third year, gave a series of chamber music concerts in Eagle River, Wis., this summer. The three members of the trio, David Wells, cello; Ernst Ulmer, piano, and Oliver Colbentson, violin, are all former students of the Manhattan School of Music.

N. Y. College Marks 75th Year

The 75th Anniversary School Year of the New York College of Music opened on Sept. 15, Dr. Arved Kurtz, director. The College is offering two courses in the undergraduate department, both for a diploma—the four-year College Course designed to lead to a career as composer, performer or teacher, and providing a broad musical education background, and four-year Professional Course, offering a minimum number but a complete survey of theoretical subjects. The school also provides the Graduate, Children's and Preparatory Departments, and one for Special Students who do not wish to work toward a definite objective.

Fritzberg at Minneapolis College

MINNEAPOLIS.—Everett Fritzberg, concert pianist, has been engaged for the faculty of the Minneapolis College of Music. He is available for private lessons, having joined the school forces on Sept. 8. Mr. Fritzberg won the first fellowship offered by the Juilliard Musical Foundation and studied with Josef Lhevinne, Rubin Goldmark, Georges Enesco, Felix Salmond, Charles Haubiel and Franklin Robinson; he was for four years an assistant to Mr. Lhevinne, also concertizing extensively.

Baklor Singers for N. Y. Concerts

Elsa Baklor, singer and teacher of Baltimore and New York, announces two concerts in Carnegie Recital Hall, presenting young artists under her guidance, on Oct. 5 at 5:30 and Oct. 6 at 8:30. Arpad Sandor will be at the piano.

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Boston Conservatory Reopens

BOSTON.—The Boston Conservatory of Music, under the direction of Albert Alphin, opened its new fall term on Sept. 22 with an increased enrollment. There is particular interest in the Dance and Drama Departments, owing to the newly authorized Bachelor of Fine Arts degree with major in these subjects.

Alan Hohvaness, composer, for three years a member of the Conservatory faculty, is on a leave of absence this year in connection with his work on the staff of Voice of America in New York. His classes in composition will be taught by Daniel Pinkham, Jr., composer and harpsichordist.

Among musical events last term were a performance of Rossini's Stabat Mater by the Conservatory Chorus and Orchestra under Aurelio Greselin, with Margaret Nora, Ofra Duznik, Stanley Muellig and David Sanford as soloists; and an evening of Verdi opera, when acts from Traviata, Rigoletto and Trovatore were performed in costume and with scenery, accompanied by the orchestra. The latter program was under the stage direction of Iride Pilla of the Opera Department, Mr. Greselin and Antonio Poto sharing the orchestral direction. Pupils participating were from the voice classes of Wesley Copplestone, Mrs. Jessie P. Drew, Camilla and Edward Molitore, Miss Pilla, Mrs. Abbie C. Rice, and Rulon Y. Robison.

The Commencement Exercises of the Conservatory presented a large class for graduation. All the graduates in public school music have since been placed in positions, as they were last year. The new auditorium of the Conservatory, containing a large Wicks organ, is again being used for musical events this season.

Hughes Classes in Two Cities

Edwin Hughes' Summer Master Classes in New York City and at the University of South Carolina were attended by over sixty pianists and teachers from all parts of the country. The evening recitals during the New York class were given by the following artist pupils: Dorothy Garver of Lawrence, L. I., Dorothy Bullock of Bristol, Tenn., Mary King of Milwaukee, Wis., Josephine Caruso of Yonkers, N. Y., and Jayne Winfield of Washington, N. Car., with a final two-piano program by Edwin and Jewel Bethany Hughes. The recitals at the University of South Carolina were given by Jeannine Romer of Atlanta, Ga., Carolyn Powell of Charleston, S. C. (a Fulbright Award winner), Dode Phillips of Columbia, S. C., Dixon Thomas of Statesville, N. C., and others.

Three Hughes pupils have already been engaged as soloists with orchestra for the season of 1952-53. Josephine Caruso has won "An Hour of Music" Award, and will be presented by that organization at the Colony Club, New York City, this fall.

Mr. Hughes will teach in New York and Washington, D. C., during the season of 1952-53.

James M. Price Singers Heard

Mary Jane Orth was engaged for six successive performances as Angelina with the Masque and Lyre Opera Company.

Anne English, mezzo, was soloist with the Hillis Chorus in the Copland work, In the Beginning, over WNYC during Music Week. Jack Rains, tenor, sang the Prince in Detroit with the Shubert Road Company of Student Prince. He was also heard as Captain Malone in The Singing Girl with the Shubert group in White Plains, N. Y. Mary Jane Orth, soprano took the lead in a performance of Trial by Jury in the Gilbert and Sullivan series, staged by the Masque and Lyre Opera Co. Evelyn Atwater, mezzo, recently sang Gretel in Hansel and Gretel in Warwick, N. J., a lead in Yeomen of the Guard, Hackensack, N. J., and in Little Women at the Westchester Country Club, N. Y. She was engaged for Stabat Mater by Rossini at the First Methodist Church, Ridgewood, N. J. Margaret Ann Forbes, soprano soloist, Hillsdale Methodist Church, Hillsdale, N. J., was guest soloist at the United Church, Sherbrooke, Canada. Christopher Carr was leading tenor in a week's performance of The Mikado in Corona. Catherine Le Seney, soprano, is soloist at the Congregational Church, Old Greenwich, Conn. Marlys Johnston was soprano soloist for a recital sponsored by the Womens Club, Croton, N. Y. Virginia Carroll, soprano, and Charles Brown, tenor, are engaged for the Masque and Lyre Operetta Company of New York. All are artist pupils of James M. Price.

Cesare Longo Pupils Appear

Many artist pupils of Cesare Longo, voice teacher, have been heard in concert, on radio and television. Mr. Longo, a member of the New York Singing Teachers Association, is on the vocal faculty of the New York College of Music. A native of Baltimore, he attended the Polytechnic Institute there, and began musical studies with Msgr. Leo Manzetti. During four and a half years in the U. S. Army Air Force, he sang at various Army camps in this country and overseas as a member of the Special Service entertaining branch. In London, he studied voice with Mme. Triguez, one of the surviving pupils of Mme. Tetrazzini; in France, with Prof. Clamer at Amiens; and in Montreal, Canada, he completed his work in French repertoire with Mme. La Breque. Upon discharge from the service, Mr. Longo enrolled in the diploma course at the New York College of Music, studying with Alberto Bimboni. He was a recipient of the Richard Hirsch Memorial Award. Mr. Longo specializes in voice placement, and in opera, concert and popular repertoire.

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The Juilliard School of Music Extension Division this year is offering a special curriculum in the Literature and Materials of Music, a comprehensive program of study designed to give the student a deeper knowledge of the literature of music and understanding of the materials of the craft. In addition, the Extension Division will offer various studies related to the keyboard, classes in improvisation, orchestral score reading, accompanying and advanced coaching in various fields. There will also be classes in opera and stage techniques, ensemble and chamber music. The School's recently organized Department of Dance is offering classes for young dancers through the Extension Division. Classes begin on Oct. 2 and are conducted by the regular faculty of the School, other noted teachers and lecturers. They are open to music teachers, students and laymen.

Max and Steffi Klein Singers Heard

Several singers from the vocal studio of Prof. Max and Steffi Klein have been heard in recent engagements. Catalina Zandueta, Filipino soprano, recently returned from an extended recital tour in the Philippines and in Honolulu, where she was also heard in the role of Aida. She is now preparing the program for her next Town Hall recital. Barbara Samuels, soprano leggiero, and Herbert Isman, baritone, were the principals in Menotti's opera The Telephone, performed in the Grand Masonic Hall, New York, and the auditorium of Hunter College. Mr. Isman will compete in the final competitions of the Italian radio Station WHOM. Simons Bermanis, tenor, has been engaged for a position as cantor in Cleveland, and Leon Mirkovic, baritone, as a cantor in Washington, D. C. Marissa Stegman, mezzo-soprano, Mary O'Mally, soprano, and Tom Vaughan, tenor, are regular singers on the weekly Saturday afternoon hour of Station WLIB.

Zenka Stayna Mezzo Active

Laurene Buttlar, mezzo-soprano of the San Carlo Opera Company, sang the part of Orlofsky in Spanish in Strauss' Die Fledermaus with the Opera Nacional of Havana during the last days of May and June. On July 7 she began a series of broadcasts called "Matinee Musicale" every day from 4:15 to 4:30 p.m., over the Italian radio station WHOM. Miss Buttlar is an artist pupil of Zenka Stayna.

Changes in Peabody Recitals

BALTIMORE.—The Peabody Conservatory of Music will discontinue the Friday Afternoon Artist Recitals after an uninterrupted series of 70 years, Dr. Reginald Stewart, director of the school, announces a new series for the season of six Tuesday evening programs, to be called The Candlelight Concerts and featuring four concerts by the Little Orchestra, conducted by Dr. Stewart, and appearances by the Trapp Family Singers, and Jose Limon and his dance company. Soloists with the Little Orchestra are Marcelle Meyer, pianist; William Kroll, violinist; and Dr. Stewart, pianist-conductor, who will perform the Mozart D minor Piano Concerto on Oct. 14.

Iona Harms Pupils Appear

Iona Harms, soprano, a favorite of tri-state audiences, has a busy schedule combining professional and teaching activities. From her New York studio comes news of prize-winning and recitals. Helen Dinzik won the Statewide competition over 54 contestants in New Jersey, which gives the young artist a cash award and an appearance with the Paterson Philharmonic Orchestra. The final studio musicale of the season presented songs and arias by the following singers: Janet O'Brien, Mary Joan Fiscella, Olive O'Neill, Betty Tiedemann, Mary McQuillen, Helen Dinzik, Sara Reale. Accompanists were Mrs. Milton Altenberger and Edward Utley. On Oct. 18, at the Town Hall Club the Virginia Choral, an ensemble of sixteen girl singers, will be heard in its New York debut. The group is named in memory of the young sister of Iona Harms, who met a tragic death overseas during World War II.

Tabori Artists' Engagements

Among singers from the studios of Robert Tabori, Helen Spina, soprano, for the last 14 months has had her own radio program (Matinee Musicale, Mons. to Frids., 4:15 p.m.) on Station WHOM, and has also appeared over WEVD and on PIX television. During the last season she sang more than 30 concerts in New York and New Jersey. An audience of 3,000 applauded the young artist at her guest concert for Georgian Court College, Lakewood, N. J. James Powell, baritone, well received by the New York critics at his debut at Carnegie Recital Hall last spring, will be heard in a Town Hall recital this fall. Mr. Powell is soloist at Union Baptist Church, New York City. Edward J. Martin, baritone, soloist at the R. C. Church at Manasquan, N. J., gave a recital at Spring Lake Community House, N. J., and was engaged as soloist with several choral groups. Edmund Vellanti, baritone, appeared in several roles with the Amato Opera Theatre and was presented by the Brooklyn Music Teachers' Guild at the Brooklyn Academy of Music in a joint recital with Rosemary Greene, coloratura soprano. Leif Aagaard, tenor, soloist for oratorio at the Presbyterian Church of Summit, N. J., has been engaged for the coming season. Ralph Gomar, bass-baritone, sang 17 times within three months with the Amato Opera Theatre and was scheduled to do Colline at the Theatre's opening performance of La Boheme. Mr. Tabori resumed teaching on Sept. 8.

SCHOOL NOTES

Robert Ward, composer, has been named musical director of the Third Street Music Settlement School in New York, and will continue to teach at the Juilliard School of Music. He is conductor of the Doctors' Orchestral Society and a director of the American Composers' Alliance, American Music Center and League of Composers. Emanuel Balaban has been appointed to conduct the Third Street School's orchestra and be musical director of the opera repertory class.

The Seminary College of Jewish Music and The Cantors Institute, in New York, the first degree-granting institutions of Jewish music in America, were inaugurated at a convocation opening the 66th academic year of the Jewish Theological Seminary of America. The Cantors Institute offers a six-year course leading to a Bachelor of Sacred Music degree. Dr. Hugo Weisgall, composer and conductor, is chairman of the faculty. The Seminary College courses will be opened later, but the Cantors Institute has begun its work.

The American Academy in Rome is again offering a fellowship in music composition, with a stipend of $1,250 a year, transportation from New York to Rome and return, studio space, free residence at the Academy, and additional allowance for European travel. Applications must be received before Jan. 1, 1953. Details available from the Executive Secretary, American Academy in Rome, 101 Park Ave., New York 17.

Festival of Jewish Music

CROTON-ON-HUDSON, N. Y.—The second annual Shir Hashirim (Song of Songs) Festival of Jewish Music was held on Aug. 23 in the Woodland Dell of Willow Downs here. Artists appearing included Norman Atkins, baritone; Ruben Varga, violinist; Shoshana Damari, folksinger; Moshe Wilensky, composer and accompanist, and Judith and Felix Fibich, dancers.

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